FIVE DANGEROUS REPUBLICANS

MORE THREATENING THAN YOU CAN IMAGINE

BY DAN KENNEDY

SCREW YOU, AMERICA

WHY 51% OF THE VOTERS ARE WRONG

BY CLIF GARBODEN

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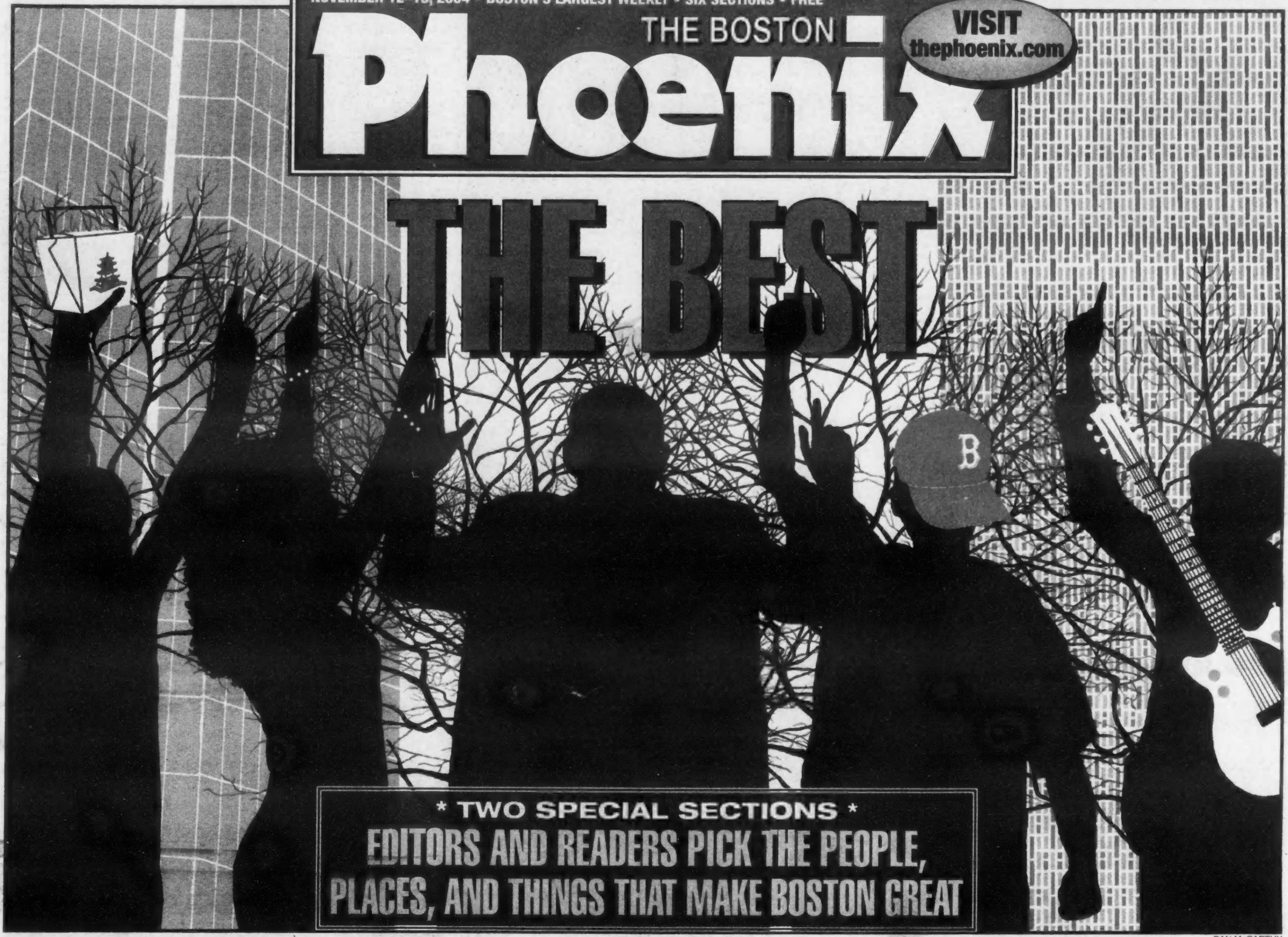


THE BEST

* TWO SPECIAL SECTIONS *

EDITORS AND READERS PICK THE PEOPLE, PLACES, AND THINGS THAT MAKE BOSTON GREAT

DAN McCARTHY

A THIRD WORLD ELECTION

How to steal Ohio

Republicans just don't like it when those pesky Democrats try to vote

BY DAVID S. BERNSTEIN

FOR AMERICANS, it's bad enough that the 2000 election was such a fiasco that our government felt compelled to bring in international election monitors from Vienna, as though we were some Third World banana republic rather than the world's oldest democracy. Worse, the monitoring group — the Organization for Security and Co-operation in Europe (OSCE) — left unimpressed.

The OSCE won't issue a final report for another six weeks, but its preliminary findings (available at www.osce.org/documents/ odihr/ 2004/11/3779_en.pdf) are a litany of "questions of possible conflict of interest," "widespread … allegations of electoral fraud and voter suppression," "significant delays … [that] may restrict the right to vote," "considerable confusion … regarding the use of provisional ballots," "occasional faults and breakdowns of DRE [direct-recording equipment] machines," "concerns … regarding the secrecy of the vote." Not only that, but "it was not clear that poll workers had generally received sufficient training to perform their functions."

On the plus side, the election "proceeded in an orderly and peaceful manner," the OSCE says. And according to many news reports, America was awfully glad, above all else, that there was no untidiness with this election. Once John Kerry conceded, it seemed, concerns about voter suppression, intimidation, and fraud could be safely ignored. The mainstream media refocused its attention on the Scott Peterson trial, while Internet bloggers chased phantom conspiracy theories into the void.

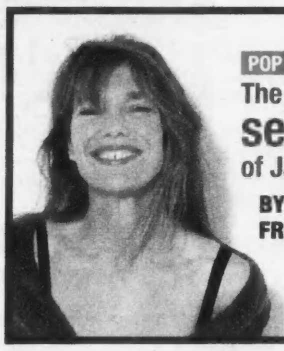
But there are at least two valid reasons why we should keep our eyes trained on November 2.

See **OHIO**, *page 24*

Romney's DC dreams
page 18

Boston's *Pony Trouble*
See News & Features, page 27

PLUS



POP

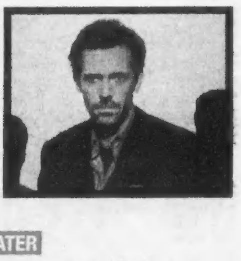
The Francophone sex talk of Jane Birkin

BY MICHAEL FREEDBERG

TELEVISION

***Veronica Mars* and *House* are addictive!**

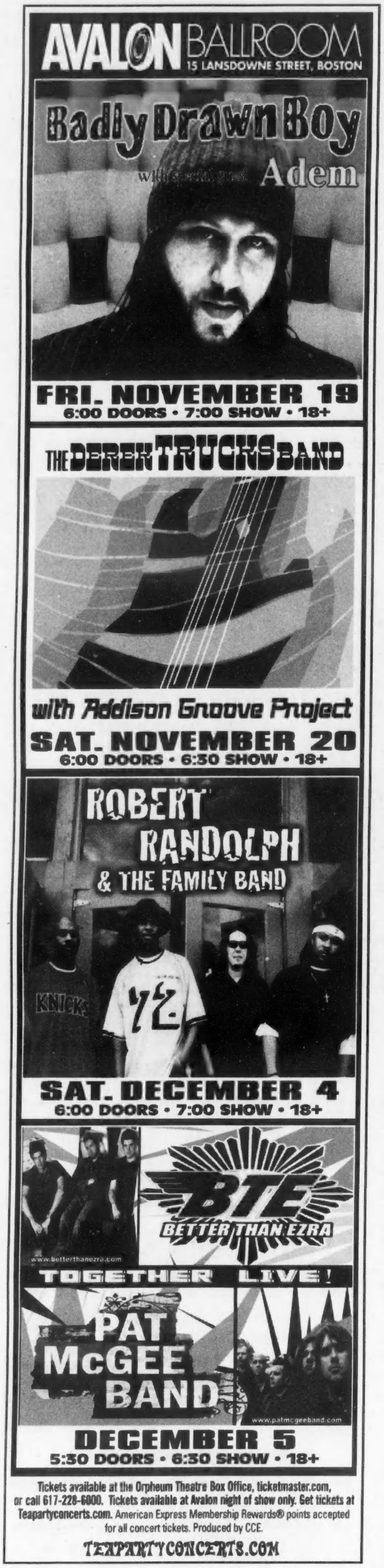
BY JOYCE MILLMAN



THEATER

The Abbey Theatre's brawling *Playboy of the Western World*

BY CAROLYN CLAY



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"When I think about people being tortured while they're held without representation at Guantánamo and Iraqi families crawling out of the rubble of their own homes, I'm not too worried if I insult some Bible-sucking insurance salesman or a possum-breathed saw sharpener."

— Clif Garboden, News and Features, page 22

THE BOSTON Phoenix
THE BOSTON PHOENIX
Founded in 1966

contents

November 12, 2004

next week In Arts, the life, death, and final album of Elliott Smith.

8 days a week and beyond

H.I.M., 8 Days a Week p. 1

Our "Picks of the Week" are H.I.M., Jay-Z, and a revival of Lanford Wilson's *Burn This*; in "Next Weekend," Nina MacLaughlin talks to the director of *Afro-Punk: The "Rock N Roll Nigger" Experience*; in "State of the Art," Carly Carioli talks with photographer Pia Schachter about death-metal; Randi Hopkins gets a bead on the artwork of Mary Sherman; David Weininger explains the meaning of "contemporary" classical music; Sally Cragin talks to the creators of a musical-theater version of the Joan Crawford camp classic *Johnny Guitar*; Don Byron comes to the Regattabar; the Ducky Boys come to Axis; Hot Snakes come to the Middle East; cartoonist James Sturm (*The Golem's Mighty Swing*) makes two local appearances; Ariel Pink's Haunted Graffiti come to Zeitgeist Gallery; in "Future Perfect," we look ahead to ArtRages, the Vienna Philharmonic's New Year's waltz extravaganza, the Cambridge Arts Council's Unite for Arts benefit, and Eminem's much-leaked *Encore*.

Dining: In "Dining Out," Robert Nadeau finds a second Afghan restaurant in Cambridge; in "On the Cheap," Laryn Ivy discovers fertile ground at Qingdao Garden; and in "Hot Plate," Ruth Tobias swoons over bread pudding at Bricco.

arts

Francophone sex, page 18.

In Europe, the British-born singer and actress Jane Birkin has been a sensation ever since, barely out of her teens, she appeared in Michelangelo Antonioni's *Blow-Up* and began an affair with the French songwriter and rogue Serge Gainsbourg. On the eve of Birkin's first appearance in Boston, Michael Freedberg talks to her about music, stardom, and "Serge."

Also: Carolyn Clay checks out a smashing *Playboy of the Western World* from Dublin's visiting Abbey Theatre; Joyce Millman says two excellent new series — *Veronica Mars* and *House* — show that there's life in mainstream TV yet; Christopher Millis visits a knockout of a photo show at Tufts; Peter Keough gets swept away by the high-quality work in the "11th Annual Festival of Films & Music from Iran"; Lloyd Schwartz says Karita Mattila's performance with the BSO was worth the price of several admissions; in "Cellars by Starlight," Brett Milano talks with Abbey Lounge chanteuse Andrea Gillis and the ever-changing crew of Victory at Sea; and in "Local Music," Chris Rucker and Will Spitz listen to the local scene's post-election blues.

the best

Welcome to the *Boston Phoenix*'s seventh-annual Best issue. As you've come to expect, we've got a myriad of worthy winners, from "Best use of a fry-o-lator" and "Best place to nurture your inner Kate Spade" to "Best place for Barbie to study her family tree." In our two-section supplement, we cover our readers' picks in Arts & Entertainment, City Life, Food & Drink, and Shopping, and offer our editors' takes on the best of what Boston has to offer.

THE BEST Phoenix
THE BEST Phoenix
FOOD
ART

news and features

How to steal Ohio *by David S. Bernstein* **1**
It is entirely possible that more Ohioans tried to vote for Kerry than for Bush. If so, the prez should be packing his bags and shredding his files, instead of plotting his second-term agenda.

Escape from Beacon Hill *by Adam Reilly* **18**
Speculation is heating up that Mitt Romney could succeed Tom Ridge as homeland-security *jefe* — but the governor might not find it so easy to put the Bay State in the rear-view. Plus, notes on Massachusetts Democrats' post-election landscape.

Axis of evil *by Dan Kennedy* **20**
Some serious Bible-thumping, tax-dodging, polluter-boosting homophobes are helping to tip the balance of the US Senate to the GOP. Meet five of the worst in the freshman class.

Screw you, America *by Clif Garboden* **22**
In dooming the rest of the country to four more years of George W. Bush, 51 percent of the masses had their say. Now it's time for these folks to do a little listening.

Attack of the B-movie director *by Camille Dodero* **27**
Local cult filmmaker Warren Lynch ponies up a new flick.

Hard *Times* *by Tamara Wieder* **30**
Newton native Seth Mnookin defies a troubled past to become a journalist and media expert with a new book on the shelves.

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Gays and lesbians fight the "spoiler" tag, and remembering what it was like before *Roe*. Plus, the latest in protest-wear.

URBAN BUY *by Darcy Heitzke* **8**
In the clutch.

MOON SIGNS *astrology by Symboline Dai* **8**

PHOENIX FLASHBACKS **10**
Blondie enraptures, Dems disenchant, and other odds and ends from the *Phoenix*'s past. Plus, David Sipress's "Reality Check."

OUT THERE *by Lauren Keane* **13**
Crowning achievements.

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EDITORIAL

Politics and war grab our attention. But Yasser Arafat's imminent demise, and ongoing troubles in Haiti and Cuba, speak to a dangerous world beyond the headlines.

While you were out

FOR MONTHS NOW, the attention of most Americans has been focused on the presidential election and the war in Iraq. The election is over, but the war has reached a new level of intensity, with US and Iraqi forces fighting against insurgents in the city of Fallujah. With Americans — and Iraqis — dying, it's understandable that little else in the way of international news is getting much notice. But this remains in many ways a chaotic and troubling world. Here are three corners of it that warrant more thought than they've been getting.

• ***The Middle East.*** With the corrupt and violent rule of Palestinian leader Yasser Arafat coming to an end, there is reason to hope that the seemingly endless conflict between Israel and the Palestinians may give way to negotiations aimed at a peaceful settlement. Arafat, as Israeli diplomat Abba Eban once observed, never missed an opportunity to miss an opportunity. His refusal to reach an agreement over the borders of a Palestinian state during the closing days of the Clinton presidency was a tragedy for which both Israelis and Palestinians have paid in blood.

Sadly, Arafat's death may lead to more violence before progress is possible. The two most credible Palestinian leaders, Prime Minister Ahmed Qurei and PLO executive director Mahmoud Abbas, are thought to be relatively moderate. But they will be buffeted by strains within the Palestinian leadership — exacerbated during Arafat's dying days by his wife, Suha, who has accused Qurei and Abbas of plotting against her husband, and who appears to have the support of more-radical leaders. There is also the danger that terrorist organizations such as Islamic Jihad, Hamas, and Arafat's Al-Aqsa Martyrs' Brigades will take advantage of the leadership vacuum to advance their own deadly agendas.

In the long run, though, Arafat's death has to be regarded as an opportunity. As *New York Times* columnist Thomas Friedman has observed, Arafat devoted far more of his energies to carrying on a murderous, self-defeating struggle against Israel than to the education of his own people — the key to their eventual success in the independent state to which the Israeli government agreed in principle more than a decade ago. The Palestinian dream of independence will never — and should never — come true unless its leaders agree that Israel has an unequivocal right to exist within secure, internationally recognized borders. Arafat's death will bring the region and the world one step closer to realizing that goal. But under the best of circumstances, it will take enormous efforts on the part of the United States and the surrounding Arab states to nurture this opportunity for peace. Apparently President Bush has already called on Egyptian president Hosni Mubarak to commit to such an effort. Let's hope that, this time, Bush is speaking the truth.

• ***Tragedy in Haiti.*** Good times in Haiti are when the news is merely bad. Bad times are when conditions become unspeakable. Now is one of those moments. Haiti rarely makes headlines. But this poverty-stricken half an island, the poorest country in the Western Hemisphere, is of vital importance to the United States. The American-backed ouster earlier this year of the country's democratically elected president, Jean-Bertrand Aristide, has not led to greater stability — far from it. According to media accounts, Haiti remains beset by horrific gang warfare and street-fighting between followers and opponents of Aristide.

Worse, Haiti has been severely battered by hurricanes this fall — and Haiti's not Florida in terms of having a functioning government that can assist people whose lives were upended by the storms. Indeed, according to media accounts, Tropical Storm Jeanne led to floods that killed more than 2000 people, a toll that would be unimaginable in a developed country. A promised United Nations peacekeeping force of 8300 troops has only partly materialized.

Because Haiti is such an appalling place, its more enterprising citizens often emigrate to the United States. Greater Boston, especially, is home to a burgeoning Haitian-American population — more than 100,000, according to some estimates, making it the third-largest Haitian community in the US. What's happening in their native country is of tremendous interest to Boston's Haitian-Americans. And their presence is a reminder to the rest of us that Haiti is everyone's concern.

• ***Crackdown in Cuba.*** Unbeknownst to all except the handful of Americans who pay close attention to Cuba, that country's leader, Fidel Castro, began a new crackdown on dissidents earlier this year. Last Sunday, the *New York Times Magazine* offered a rare look into the cost of that crackdown by profiling Claudia Márquez Linares, a 27-year-old independent journalist whose husband, himself a well-known dissident, is in jail. She is now seeking to emigrate to the United States so that she and her young child can begin a new life.

Márquez's story underlines the absurdity of our decades-old economic embargo against Cuba — an embargo that became more onerous thanks to the Bush administration's decision to cut off the cultural exchanges that had made it easier for Americans to visit Cuba. By seeking to punish the Castro government, the White House is actually punishing Cuban-American families. Under even more draconian measures recently instituted by the White House, these families are now unable to visit their loved ones more than once every three years. Not only is this a terrible hardship for them, but dissidents such as Márquez are now more isolated than ever. So absurd is the Bush administration's policy that Americans have even been barred from helping to restore and transform Ernest Hemingway's Cuban home into a museum and library.

Both Republican and Democratic presidents have agreed that the best way to nudge the world's largest communist country, China, into the light is through trade, tourism, and cultural exchange. That policy has worked. Yet, with respect to Cuba, the opposite approach has been taken, and it's been a disaster. Now that President Bush no longer has to worry about the politically powerful, conservative Cuban-exile community in Florida (let Jeb say he disagrees), he should take the opportunity to craft a more rational approach for dealing with our nettlesome neighbor. Of course, it would help the process immensely if the now-78-year-old Castro would, at minimum, stop sentencing the few dissidents who dare to speak out against his regime's repression of human rights to prison terms of 20 years and more. ■

What do you think? Send an e-mail to letters@phx.com.

LETTERS

We welcome responses from our readers. Letters should be typed (double-spaced), if possible, and must include the writer's name, address, and a telephone number where he or she can be reached during business hours for verification. The writer's name and position or town will be published, but these may be withheld for good reason.

Letters may be mailed to the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215; faxed to (617) 859-8201; or e-mailed to letters@phx.com or to staff writers' e-mail addresses (e-mailed letters must include a telephone number for verification and a hometown). All letters are subject to editing for considerations of space, fairness, and clarity.*

THE HORROR

I couldn't agree more with your editorial about the grim prospect of another Bush administration ["The Horror of Four More Years," Editorial, November 5]. But before we throw the panic switch completely, I would just like to point out that John Kerry came within a few percentage points of unseating a sitting president during wartime. That is not an insignificant accomplishment, and his narrow loss, coupled with the loss of a few House and Senate seats, is neither a landslide nor a mandate for Bush and his ilk. Karl Rove got four million evangelicals to come out to vote by appealing to prejudice following Massachusetts's legalization of gay marriage.

The only silver lining right now is that whatever happens over the next four years, the Republicans own all of it. From the left, instead of changing our course to kowtow to religious extremists, I think we need to become less apologetic for what we believe in. We should stop trying to out-Republican the Republicans — did anybody really believe John Kerry when he said he would "hunt down and kill" the terrorists? — and start convincing Middle America that ours is the better vision. When George W. Bush started the flip-flop refrain and tried to impugn Kerry's military record through his despicable surrogates, we should have called Bush what he is: a coward and bald-faced liar. Let us remember that for the next campaign. So, no false healing, no retreat, no change of course. Instead we need to redouble our efforts and be as focused as the Republicans have been.

Jürgen Kern
Littleton

The shame I felt as an American at the onset of the "shock and awe" campaign now pales in comparison to the shame I feel knowing that we as Americans do emphatically deserve George W. Bush and all that comes with him. Through this election, our message to the rest of the world provides our enemies with more proof of our culture's ignorance and ugly arrogance. My only solace on this sad day has come from the promise that I made to myself to become more proactive. "Don't mourn, organize," indeed, I thought to myself. But around what? Unfortunately, like far too many of my fellow

Americans, my vote was cast less "for John Kerry" than it was "against George W. Bush." Laudable as that sentiment may have been, it was clearly not what was needed most. What was — and is — needed most is an overarching, clearly defined, and unifying American (if not global) vision that all can embrace and rally behind. Where do we turn? To whom? Who has, and can convey, such a vision?

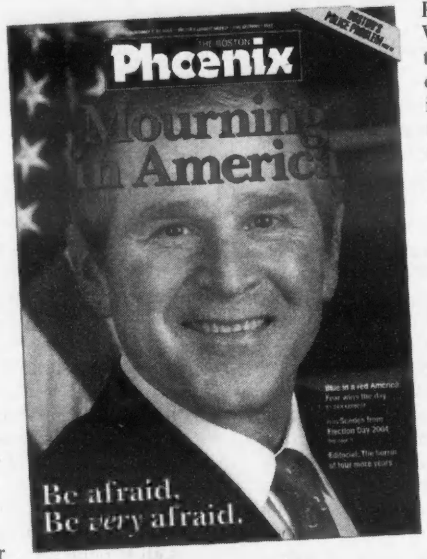
T.J. McDonald
Denver, Colorado

Right on! What more can one say? You said it perfectly. It is time for more action — organize! We must start *now*.

Kim Prince
Cambridge

Your editorial on four more years of Bush is heartening as I and my peers struggle through the anger and grief.

Valerie Renault
Lawrence, Kansas



Your editorial was quite sad. Cry all you want about Bush's re-election, I'll be there with tissues for you. Bush *is* our president, as the majority of Americans have said so. My favorite thing about his re-election isn't the fact that we kept in office a man with passion who actually stands up for what he believes in. Instead, it's the fact that so many Bush haters who publicly disrespect the high office of the president of the United States have to take a big bite of the shit sandwich they made for themselves. Ha ha! I couldn't be happier!

Brian Lamb
Boston

COLOR WAR

Dan Kennedy's feelings of isolation as "blue" in a "red" America are partly of his own making ["Blue in a Red America," News and Features, November 5]. Perhaps he would not feel so isolated if he did not insist on narrowing his definition of "progressive" to only those with whom he agrees on every public issue. By refusing to find common ground with those who, for instance, are both anti-war and anti-abortion, Kennedy and other Democrats are missing an important chance to pose a stronger challenge to Bush's foreign policy. So what if some people are anti-war for religious reasons? Law and foreign policy are issues of morality, and will always be informed by religious ideologies like Christianity as much as by secular ideologies like liberalism. Both of these ideologies have checkered histories in practice. (Remember laissez-faire liberalism?) But both have important things to offer. So, Dan Kennedy, don't feel too blue; reach out and build stronger coalitions on the issues you care about.

Gabriel Loiacono
Waltham

"Mourning," "fear," "horror" — you sound like some doom-and-gloom salesmen, not like citizens of the town that has won the Super Bowl and World Series in the same year! I suppose you'll be wearing black and looking more and more like New Yorkers any day now. Maybe I am too much of an optimist, but I just don't get it. I did not vote for Bush, but I see nothing to be afraid of. He is a devil we know, and he isn't that dangerous.

I can see perfectly well why many questioned Bush's legitimacy following the 2000 election. But if he is not "our" president now, who can be? He won in 29 or 30 of 50 states. He won a majority of votes — by 3.5 million or so — in the most-participated-in election in a generation. With only 150,000 votes fewer in Ohio, he'd have lost the election to Kerry.

The Electoral College and the Senate are the great defenders of the minority. With Kerry safely back in the Senate, I think you need not fear — or mourn — anything. The Constitution is safe. The country is as safe as it ever was. We will survive — at least those of us who choose to stay and support *our* duly elected government.

Rocky Ebener
Jamaica Plain

What condescending pap. Do you have any inkling of why your brand of elitist, more-intellectual-than-thou religious fervor alienates the masses of America, let alone bores your friends? Were you to answer that question honestly, you might begin to establish a "reality basis" for your philosophical approach. But for you, this obviously has absolutely no resonance. As one who likes words, I'm intrigued by your self-serving definition of "primitive." Primitives, in Oscar Wilde's time, were those who exercised no control over their base instincts, seekers of an unlimited licentiousness, libertine in nature, completely unwilling to enter into "civilized," genteel society. Even Wilde understood that license for everything is liberty for nothing.

But, wait . . . I'm just one of those unlearned, bucktoothed, illiterate hayseeds, aren't I? You haven't figured it out, yet, have you?

Stuart Johnson
Denver, Colorado

I wish to congratulate the *Boston Phoenix* for capturing my sentiments, and undoubtedly those of many in my home state and elsewhere, so keenly and completely. For a number of months now, I was intensely involved in this election, devoting much of my free time both to the Kerry-Edwards campaign and to a local campaign in my town. To have dreamt of and hoped for an American turnaround in this election made the ultimate letdown all the more devastating.

What we are actually engaged in at the moment is nothing short of another civil war in America — a bloodless war, a war of words and, yes, values, but a civil war nonetheless. But it's one in which the combatants have no precedent for how it is to be waged, not to mention, won.

Marianne Rutter
Boxford

Thank you for this wonderful and scary article. There is only one point I want to stress in this increasingly polarized time: *red-state people are not to be confused with Republican voters!* I am from North Carolina, and many people I know there are blue to the bone.

My parents, for example, William and Mary Joslin, of Raleigh, have engaged in a lifetime of liberal social activism and Democratic politics from the time of the brutal, cruelly racist Frank Graham Senate campaign of 1950 until this past election, when they worked many hours every day to defeat Bush, even though they are both in their 80s and my father is severely weakened by a rare blood disease.

And there are many, many like them. In the South, certainly, and I'm sure elsewhere as well. I feel that we in the blue states need to remember and recognize these heroic people who have essentially chosen to live their lives behind enemy lines and fight to the end. We must not lump them, as "red-state people," with those against whom they have struggled, sometimes at great cost, for over half a century.

Ann Killough
Brookline

the Paradise
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Tonight!
THE JON SPENCER BLUES EXPLOSION
With Special Guests The Rogers Sisters
Thursday, November 11

11/11

DIERKS BENTLEY / CROSS CANADIAN RAGWEED
Friday, November 12

PERCY HILL
With Special Guests Peter Prince and Moon Boot Lover
Saturday, November 13

SAUL WILLIAMS BAND
With Special Guest Thavius Beck AKA Adlib
Sunday, November 14

GLEN PHILLIPS
With Special Guest Kyle Riabko
Monday, November 15

11/14

SLY & ROBBIE WITH TONY REBEL, HALF PINT, AND BLU FOX
With Special Guest Mishka
Tuesday, November 16

THE DELGADOS
With Special Guests Crooked Fingers
Wednesday, November 17

STELLA COMEDY SHOW
With Special Guest Eugene Mirman
Thursday, November 18
Due to overwhelming demand, a second show has been added at 11:30pm!

11/15

JOHNNY WINTER
With Special Guest Albert Cummings
Friday, November 19

RYAN MONTBLEAU BAND
With Special Guest Dwight Ritcher Band, Kabir
Saturday, November 20

KARL DENSON'S TINY UNIVERSE
With Special Guests Eight Deep
Monday, November 22

MINNIE DRIVER
With Special Guests Gingersol, Rusty Truck
Tuesday, November 23

11/19

STATE RADIO / VOX
Friday, November 26

WBOS Presents
ARI HEST
With Special Guest Keri Noble
Saturday, November 27

DONNA THE BUFFALO
With Special Guests The Hackensaw boys
Friday, December 3

11/23

BLONDE REDHEAD
With Special Guest Cam Cameo
Sunday, December 5
date moved from December 4

BUTCH WALKER / AMERICAN HI-FI
With Special Guest Val Emmich
Tuesday, December 7

LOS STRAITJACKETS
With Special Guests Pontani Sisters
Wednesday, December 8

UMPHREY'S MCGEE
Thursday, December 9

12/11

SOULIVE
With Special Guest Sam Kininger Band
Friday, December 10

WXRV Presents
JOSH RITTER
With Special Guest Ollabelle
Saturday, December 11

WFNX Presents A Very Merry Lifmas with...
THE PERCEPTIONISTS / AESOP ROCK
Thursday, December 16

12/28

EVAN DANDO
With Special Guests The Comas, Bob Cenci
Friday, December 17

SONIA DADA
Tuesday, December 28

BENEVENTO / RUSSO DUO FEATURING MIKE GORDON
With Special Guest Hopewell
Wednesday, December 29

12/30 -12/31

THE ASSEMBLY OF DUST
New Year's Eve! Get Your Tickets Early Before It Sells Out!
Thursday, December 30
Friday, December 31

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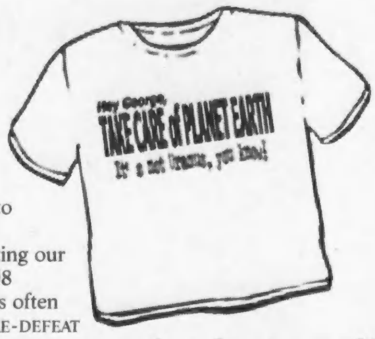
95% FIND A ROOMMATE IN 2-3 WEEKS

this just in

THE GRUDGE REPORT

Bashing Bush: The sequel


Hey George,
TAKE CARE of PLANET EARTH
It's not Uranus, you know!

When George W. Bush beat John Kerry last week, an entire generation of anti-Bush merchandise — from staid Kerry/Edwards bumper stickers to saucy LICK BUSH T-shirts — suddenly became obsolete. There's still a lot of hatred out there, and plenty of despondent liberals looking to express it. But how?

Fret not, lefties. An arsenal of new paraphernalia denigrating our 43rd president and anticipating his forced retirement in 2008 already is taking shape. And while the slogans on these items often lack the blunt force of BUCK FUSH or the clever elegance of RE-DEFEAT BUSH, there are a few keepers in the bunch. At IrregularTimes.com, you can choose from an array of 2008 presidential bumper stickers; while some are uninspiring (KUCINICH 2008), others are heartening, if slightly premature (BARACK OBAMA FOR PRESIDENT/THE SENATE WILL DO FOR NOW). The Gremlin (www.tshirtgremlin.com) has some snappy new offerings, including IMMORAL MINORITY and BUSH IS NOT MY PRESIDENT. (The latter was rolled out, presciently, on November 1.) Then there's BeatBushGear.com, which offers a bevy of products emblazoned with what could be the best neo-anti-Bush line yet: 51 PERCENT IS NOT A MANDATE.

Too highbrow? There are some scatologically satisfying options as well. T-Shirt King (www.t-shirtking.com) hawks a shirt offering this advice: HEY, GEORGE, TAKE CARE OF PLANET EARTH. IT'S NOT URANUS, YOU KNOW! (Get it? Uranus?) And remember, some merchandise — such as DemocracyMeansYou.com's I PEE ON BUSHES dog tags — is just as fresh today as it was before the election. If none of these products works for you, though, don't get depressed: with four more years of R&D, professional Bush-bashers should have plenty of good material to work with.

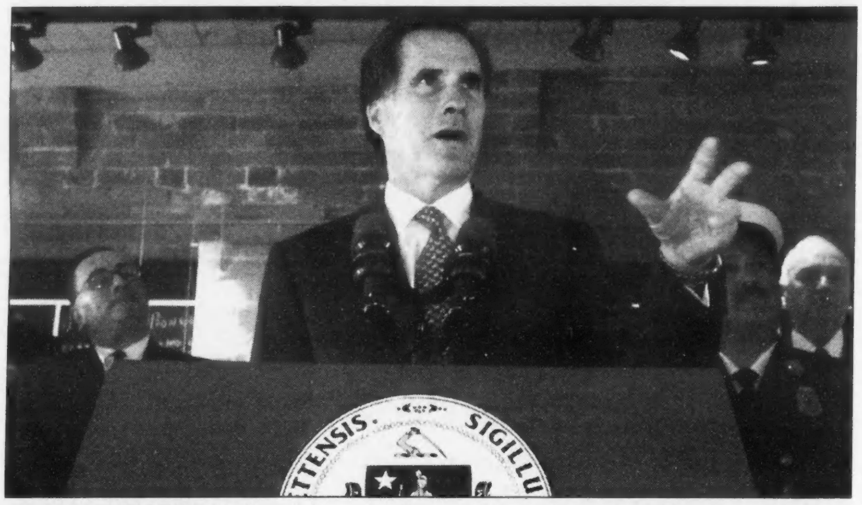
— Adam Reilly

Go Ahead!
Piss on me!
I'm pissing on you!
Change the score:
Vote Democratic
in 2004
©/TM www.DemocracyMeansYou.com

LET IT OUT: *anti-Bush paraphernalia, while politically obsolete, can still help disaffected liberals release their frustration.*

HACK ATTACK?

Mitt Romney, foe of patronage!



CRONY EXPRESS: *"reform" champion Romney has used a quasi-public agency to give an old buddy a job — while providing a lifetime pol with a soft landing for not doing his job.*

Some Democrats in town are getting a good chuckle about the recent personnel shuffling at the Massachusetts Sports and Entertainment Commission (MSEC), the quasi-public state agency that brings big sports events and moviemaking business to Massachusetts. Their amusement comes from Governor Mitt Romney's maneuvering, which looks an awful lot like the kind of back-room patronage Romney came to office promising to eradicate.

It all started on October 19, when Romney announced out of the blue that he had named Don Stirling as MSEC president and CEO. This should have been a blockbuster announcement — Stirling is a big fish in that field, having served as marketing director for NBA Properties, Inc. and the Ladies Professional Golf Association, among others. And the current MSEC president, Mark Drago, was generally not receiving high marks for his performance.

But there were two problems. First, observers could suspect favoritism upon learning that Stirling's most recent job was as marketing director for the Salt Lake City Organizing Committee, working side by side with fellow Brigham Young University alum Mitt Romney. Second, the governor is not technically supposed to be able to appoint people to the MSEC, which is a private organization funded with $450,000 from the state. Seems that Romney called his old buddy and offered him the job without any sort of process or authority — or even bothering to inform anyone that Drago was being replaced.

Indeed, instead of giving Stirling a splashy introduction to the Hub, Romney mentioned the appointment as an afterthought during a press conference about plans for the USA Indoor Track and Field Championships — on the same day the Red Sox won game six against the Yankees. Nobody noticed. The *Boston Globe* didn't even report it.

Well, Drago noticed. And Drago, who had been an assistant to Governors Bill Weld and Paul Cellucci and then put in time with the Massachusetts Port Authority, has friends of his own on Beacon Hill.

So this week, Romney appointed the guy he was firing from the MSEC … to be vice-president of the MSEC, focusing on film projects. Legislators, including House Speaker Robert Travaglini and Senate president Salvatore DiMasi, pitched in on the announcement, praising the excellent choice of Drago for this important post — which is, in fact, a demotion for him.

Thus, Romney has given an old buddy a job while providing a lifetime pol a soft landing for not doing his job. "Mitt Romney is acting much more like the 'Gang of Three' he ran against than they ever did," chortles one long-time political appointee.

— David S. Bernstein

PATRIOT GAMES

Sean Glennon's year among the Foxborough faithful

Sean Glennon isn't even really a Pats fan. Sure, he grew up in Milford and lives now in Western Massachusetts. But he's always been a Raiders guy. Partly this is because of Milford homeboy, Raiders defensive end, and Hall of Famer Howie Long. But in large part, Glennon says, it's because "I grew up with horrible Patriots teams. I always liked the Patriots, and I always wanted the Patriots to win. But during the '70s and '80s you could never expect the Patriots to win. A lot of the time you couldn't even *hope* for them to win." He just didn't need the heartache.

Of course, that's all changed now. The Pats are reigning Super Bowl champs, and only just recently snapped the longest winning streak in NFL history. But it was before all that glory, during the legendary "Snow Bowl" divisional playoff between the Pats and the Raiders on January 19, 2002, that Glennon started thinking hard about what motivates his friends, die-hard Pats fans all. "When it looked like the Raiders were gonna win, I had these guys telling me, 'All right, Sean, that's it, get outta here. The Raiders are gonna win. Fuck you.' And, of course, things turned around, and a few minutes later the same people were taunting me, coming off like they knew the Pats were gonna win all along. I just got to thinking that I'd been through a lifetime of that with Pats fans — always looking for the worst, until it's clear that things aren't gonna go badly."

Glennon's new book, *This Pats Year: A Trek Through a Season As a Football Fan* (Taylor Trade) — which first took shape two years ago as a 14-week series of essays in these pages — is a funny and enlightening sociological study, a plumbing of the psyche of the New England sports fan. For a dozen Sunday afternoons and two Monday nights over the course of the Patriots' 2002 season, Glennon immersed himself in the red-white-and-blue-clad faithful. In the snowy seats of Gillette Stadium, in a bar just down the road, in a dorm room at UMass Dartmouth, in the TV showroom at the Natick Mall Sears, or in a Manhattan watering hole, commingling with expat Pats fans in a sea of Jets green, Glennon was an observer in the field.

The characters he met come to life through his funny, conversational voice. There's Dave, the superstitious fan who thinks Glennon's mere presence at the game is a jinx. There's Gainer, the hapless gambler who places tease bets on his own team. There's "the anti-Olbermann," a fat, homophobic loudmouth at Chili's, in Framingham, who pontificates vociferously about every play as if he were in his own ESPN studio.

Glennon says his status as a semi-fan gave him a leg up in a way, affording him the vantage point of a disinterested observer. "I've always wanted the Patriots to win," he says. "I've always been excited when they win. All my friends are Patriots fans. You can't not get excited when the Pats do well. But I had that sorta half a step back. My emotions weren't tied to the Pats in any way, so I think I had a better perspective on the team, which allowed me to just concentrate on the fans."

He also happened to pick a unique season in the Pats' history: their first as reigning champs, and their first in their mammoth, state-of-the-art new stadium. But while the team's 2001 and 2003 campaigns both culminated in Super Bowl wins, the 2002 season ended with a good-but-not-great 9-7 record. "Journalistically and artistically, I'm extremely happy [to have picked that season]," Glennon says. "I don't think last year would have done me any good, because I wouldn't have gotten the full range of emotions. I wanted to catch fans during a typical season. In a typical season you don't win the Super Bowl. But cynically, from a business perspective, yeah, I wish I'd written about last season. I would've sold three times as many books!"

So what lessons did Glennon take away from his research? "My philosophy had always been, why do I need to support the group of mercenaries down the street? I never really understood why it was important to celebrate the home team," he says. "I understand now that it has nothing to do with the group of mercenaries down the street. It has to do with the guy next door and the guy who works at the next desk and the people who are a row ahead of you at the game or on the next stool at the bar. It's something that brings you all together when most of the time you have nothing in common. It's really important for people to have that sense of community."

Sean Glennon will be signing copies of This Pats Year *this Saturday, November 13, at Barnes & Noble, in East Walpole, and Sunday, November 14, at Borders, in Braintree.*

— Mike Millard

ROMNEY PHOTO BY MATT TEUTEN

this just in

BOOKING IT

Kraus's critical discoveries

CHRIS KRAUS: *bringing female fiction and male theory together, under the same cover*

Chris Kraus isn't a traditional art critic. "The only experience that comes close to the totalizing effect of theater now is sadomasochism," she declares in "Emotional Technologies," a piece included in her new essay collection, *Video Green: Los Angeles Art and the Triumph of Nothingness* (Semiotext(e)). "There is no experimental theater in sadomasochism. That's why I like it. Character is completely preordained and circumscribed. You're only either top or bottom."

Kraus, 49, writes about art as a personal experience — the digressive observations, emotions, and memories that artworks trigger in an individual. Taken mostly from first-person columns Kraus wrote for the art magazine *Artext*, *Video Green* begins after the native New Zealander relocated to the West Coast from Manhattan, away from her erudite husband, Columbia professor and independent publisher Sylvère Lotringer, to teach at a prominent Pasadena art school. "The book really functions as a kind of diary of my years of coming to LA," she says. Compared with New York, Los Angeles's art world was sleek, empty, corporatized — a stark contrast to the experimental, ragged, provocative scene in the East Village. "In New York at that time, people were still biting heads off rats and splattering HIV blood around the audience," she says. "This confrontational kind of work was considered so uncool and so excessive in LA." But she wasn't willing to dismiss LA's hollowness. "Rather, I wanted to say, there is this blankness, and what does it tell us about the life of the city, our desired image of ourselves, and our culture at large? To me, the art world is always interesting inasmuch as it reflects the larger culture."

But Kraus isn't just an art critic; she's also an underground novelist. Her first book was 1997's *I Love Dick*, a ream of letters Kraus addressed to Dick, her husband's friend and a cultural critic, with whom she'd become inordinately infatuated when the threesome shared one wintry dinner. "I didn't see myself as a writer until I started writing those crazy letters to Dick," says Kraus, who'd never published anything before. "It was only after a year, when Dick completely refused to acknowledge them, that I realized I'd done all this writing, and the letters had turned to essays, and maybe I'd written a book." In the end, the missives weren't really about the elusive object of desire — their muse simply became a defined audience for Kraus's thoughts. "Often when you write badly and have all of these false starts, it's because you don't know who you're writing to," she points out. But Dick didn't see the experience as innocuous. "He tried to block publication of the book. He sent the lawyers a cease-and-desist letter. Which was ridiculous: he wasn't named, he wasn't identified. In fact, he only identified himself because he was so eager to say what a horrible thing this was. And *New York* magazine picked up on it."

Although both *I Love Dick* and Kraus's second novel, *Aliens & Anorexia* (2000), are clearly rooted in personal experience, the author sees them as works of fiction. *Aliens & Anorexia* "is not memoir because its purpose is not self-analysis," she explains. "The purpose of the book is to use my experience to kind of tunnel through all this other phenomenon. It's always seemed so unfortunate that when women writers do that, it's usually called diarist fiction or it's called memoir." She adds, "Henry Miller didn't write memoirs, he wrote novels; Jack Kerouac wrote novels."

And that's what Kraus has done as an editor at Semiotext(e), an imprint founded by her husband that also has printed the work of French critical theorists Jean Baudrillard and Michel Foucault. In the Native Agents series, Kraus wanted to give a voice to "a female first-person that would be a public 'I' that would be extroverted and moving through the world." She's published avant-garde, transgressive fiction from the likes of Michelle Tea, Eileen Myles, and Kathy Acker, and didn't see pairing French male theorists with them as conflicting. The goal was "to bring female fiction and the male theory together, under the same cover, so that Michelle Tea and Michel Foucault could live side by side, so Cookie Mueller and Jean Baudrillard could live side by side — as we feel they should."

Right now, Kraus is at work on *Torpor*, a novel about the experience of "traveling around Eastern Europe in 1991 after the fall of the Berlin Wall," intertwined with her husband's experience as a child of the Holocaust. But it's not supposed to be as morbid as it sounds. "Oh yeah," she adds, "and it's a comedy."

Chris Kraus will appear at 7 p.m. on Thursday, November 11, at the Institute of Contemporary Art Bookstore, in Boston. Call (617) 927-6620

— Camille Dodero

FINGER-POINTING

Did gay marriage do in the Dems?

Earlier in the week, the Democratic National Committee sent an e-mail to its supporters. "Help determine the Democratic Party's next steps," the subject line read. "We plan to use your feedback to help develop our strategy in 2005," said the message from DNC chair Terry McAuliffe. "As always, you will continue to play a critical role in the future of the Democratic Party. What we created together will be the backbone for Democratic victories in the future." McAuliffe and the DNC probably have gotten an earful, or an inbox-ful, of pointers.

A lot of post-election speculation has focused on "moral values" — particularly in relation to the gay-marriage question. Anti-gay-marriage measures were on the ballot in 11 states, leading some political analysts to conclude that the issue galvanized morally conservative voters to support George W. Bush over John Kerry.

It's clear that in some quarters, there is a strong desire for the Democratic Party to reconsider its approach to the gay-marriage issue. Witness a moderate liberal from a cultural-vanguard state, Democratic California senator Dianne Feinstein. She spoke for many when she wrote in Sunday's *New York Times*: "I think the whole issue has been too much, too fast, too soon. And people aren't ready for it."

Should gay marriage be blamed for last Tuesday's devastating loss? Should Democrats distance themselves from the issue to curry favor with Red America? Gay-rights supporters certainly don't think so. But while organizations like the National Gay and Lesbian Task Force (NGLTF) and the Human Rights Campaign insist that gay issues did not make or break last Tuesday's results, they still find themselves struggling against intense scrutiny and, in some cases, backlash.

"We're being urged to be silent," says Carisa Cunningham, director of public affairs for the Boston-based Gay & Lesbian Advocates & Defenders (GLAD). And while they insist they will not be pushed to the side, many gay-rights advocates have been forced onto the defensive this week, issuing statements that read like arguments against labeling gays the spoilers of 2004.

Take GLAD's civil-rights project director, Mary Bonauto, who represented the plaintiffs in Massachusetts's gay-marriage case. In a *Boston Globe* op-ed on Tuesday, co-written with MassEquality campaign director Marty Rouse, she issued a pre-emptive strike against those who want to sweep gay marriage under the rug, arguing that "the more balanced, informed lesson for Democrats or anyone who cares about issues of equality might be more education, not less; more conversation, not less; and a dialogue that stresses the value and importance of equality in this country."

She and others cite exit-poll data that showed 62 percent of Americans to be in favor of "some sort of relationship recognition" for same-sex couples. Others, such as Paul Freedman in *Slate*, highlight data that compare Bush-voter turnout in states where gay marriage was on the ballot to turnout where it wasn't. Overall, the difference is negligible, which would imply that gay marriage isn't what brought millions of religious conservatives to the polls.

The NGLTF points out that in several states where gay marriage was on the ballot, Kerry actually did better than Al Gore did four years ago. And despite his loss in Ohio, Kerry got about 30,000 more *new* votes in the state than Bush did.

"My initial impression is that [gay marriage] is only a part of a much larger story," says Elaine Kamarck, a lecturer at Harvard's John F. Kennedy School who served as the senior policy adviser to Al Gore's presidential campaign. "Democrats have bigger problems than gay marriage."

Whatever those problems may be, gay Democrats have no intention of subordinating their concerns to any overarching notion of the party's greater good. This week, when the NGLTF holds its Creating Change conference in St. Louis, press secretary Roberta Sklar anticipates some "refocusing" and perhaps some shifts in strategy. But there will be no backing down or stepping away.

"We don't expect them to leave us behind — we're a serious part of their constituency," Sklar insists, while admitting that some may want to "triage the gay community" and "cut us loose." She adds, "Ultimately what's going to save the Democratic Party is when they embrace the ideals they're supposed to be about."

— Deirdre Fulton

PERSONALLY

Proponents of choice have remained quiet for too long

Pundits are endlessly pondering the effects of a second George W. Bush presidency on American life over the next four years and beyond. To those of us hovering on the left, the resulting predictions are, at the least, unsettling. But to a significant corps who remembers life before January 22, 1973, one possibility chills more than many others, as images of women we loved file through the theaters of our minds. These women endured unsafe and illegal abortions before *Roe v. Wade*, and too many of them never lived to tell us about the horror of their experiences.

In New York City at the turn of the century, so many died from illegal abortions that before women went to undergo the procedure, they would say to friends, in code: "I am going to make an angel today." Pioneering birth-control advocate Margaret Sanger put the issue more broadly: "No woman can truly be free unless she can control her own fertility."

I served as executive director of Planned Parenthood of Rhode Island from 1977 to 1987, in the thick of post-*Roe* hysteria, when those opposed to choice were just cutting their teeth on hard-line advocacy. In those days, picketers passing out leaflets regularly visited our clinic. On the January 22 anniversary of *Roe* each year, they would leave a black wreath on my door. It was relatively harmless, and tolerable within the bounds of First Amendment rights. But 31 years later, the chilling fact is that the so-called right-to-life movement lives in the Oval Office and owns too much of both chambers of Congress.

Years ago, Supreme Court justice Sandra Day O'Connor warned that *Roe* was "on a collision course with technology." She was referring to medical advances that have steadily allowed fetuses to survive at earlier gestational ages. This weakened the justices' trimester-based reasoning that made *Roe* the law of the land. Today, other technologies, such as stem-cell research, raise new discussions about when life begins and what science may — or may not — do to save one life through body tissue that may — or may not — be used for future conceptions. But such discussions need not amount to a "collision course."

For too long, pro-choice advocates have rested on the laurels of the legislative and court victories of the 1970s and '80s that allowed *Roe* to prevail. They have cowered in the face of a movement that claims to stand for life while it sometimes guns down, in broad daylight, those who disagree with it. They have taken shelter in less-controversial family-planning services such as sex education and contraception, leaving their enemies free to advance and to secure legislative turf that will endanger the choices, freedoms, and lives of women for generations to come.

Let's be clear. Bush will have four more years to shape the US Supreme Court with several possible appointments. He says he will appoint only those who "know the difference between personal opinion and constitutional issues." For those who see abortion as murder, such distinctions are not possible.

John Kerry tap-danced around his "pro-choice" position every time he was asked about it. Every time, he felt compelled to note that he had been an altar boy, or to offer an extended apologia mentioning his wife's adoption counseling. In Rhode Island, the governor and the first lady host right-to-life fundraisers while local providers of reproductive freedom and their supporters sit by silently. Those who oppose abortion rights embrace controversy to win the war; their pro-choice opposition prefers to avoid the discomfort of the limelight, even if it means surrendering ground once gained by the blood of women in bondage and the men who loved them.

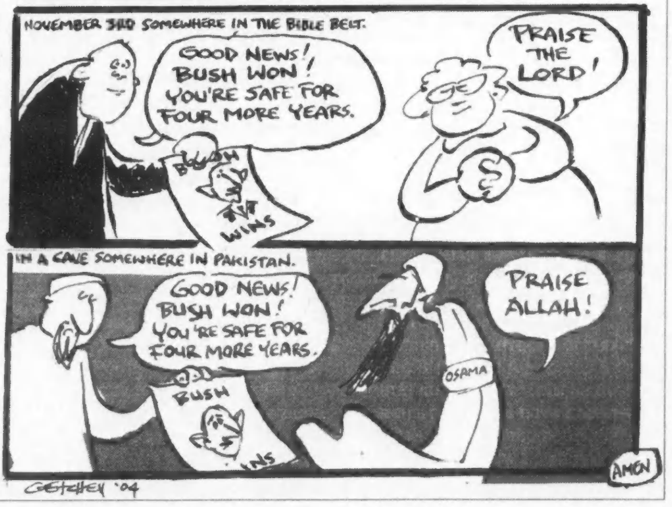
Those who do not remember or are too young to know the horror of seeing a loved one go off to some dark, unknown place for an illegal pregnancy termination only to return raped, maimed, or fatally injured, should speak to anyone over 60 who can tell them.

Those who argue that *Roe* must be reversed for our own good must be met with a very loud chorus of "WE WILL NOT GO BACK TO THE BAD OLD DAYS!"

We hold our collective breath and listen for the majority outcry to take up the cause. The war at home looms again, and too much time already has been wasted.

— Mary Ann Sorrentino

The Lowdown by Scott Getchell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BUSH WINS
IN A CAVE SOMEWHERE IN PAKISTAN.
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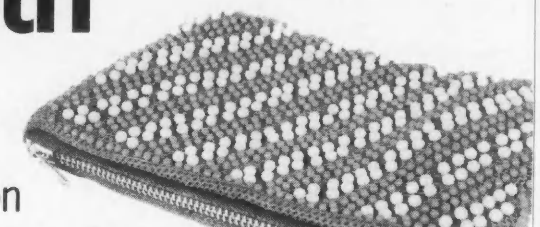

Handheld bags are all the rage this season

AS ANYONE WHO knows me can attest, I am a collector of handbags. After all, different outfits and occasions call for different types of bags. I have small ones and big ones, plain ones and fancy ones. Black ones, brown ones, polka-dot ones . . . well, you get the point. What could my vast collection possibly be missing, you ask? A clutch, of course! No outfit is complete this season without one of these classy, stylish, versatile handbags. Clutches come in all shapes, sizes, fabrics, and colors — some are elegant, some are formal, and some look great with just jeans and a T-shirt. And fortunately, since versatility and fashion go hand in hand these days, many clutches are convertible — meaning they come with an optional wrist or shoulder strap for the woman who likes to keep her options open.

At **Mint Julep**, you'll find the **Missy clutch** by Maine designer **Angela Adams** ($128). This faille-lined wool bag has a retro look and is available in oatmeal and burgundy: the former comes with white and silver accents, the latter with tangerine and pink. Both have a hinged frame and a foldable handle that can be flipped to the outside if you get tired of clutching or want to try a different look. At the same store, you'll find a **brocade envelope-style clutch** ($78) made by **Timi & Leslie**. This elegant handbag comes in silver and pink and has a removable vintage brooch on the front.

If the vintage look is your thing, you'll surely find something at **Anthropologie**. It has a variety of clutches, some available at the store and others sold only through the Web site. The **Lucky Penny Purse** ($128, Internet only) is a classic, silk-lined clutch covered in gold glass beads, which are hand-stitched to form a swirl pattern. Also available online is the dark-brown **velvet envelope clutch** ($88), a small, delicate handbag that's wrapped in a pink suede ribbon and comes with a heart charm. If you go to either of Anthropologie's local stores, you'll find several **small envelope clutches** ($58) in burgundy, cream, and chocolate. These velvety bags have a subtle woven pattern and a tweed flower sewn to the front.

For simple sophistication, head over to **Float**, where you'll find a selection of handbags by **Hobo International**, most notably the sleek **Simone clutch** ($89), made of Italian leather and designed to have a worn, vintage appearance. Available in red, pink, black, and copper, the Simone is equipped with a shoulder chain for versatility. In the same vein of sophistication, yet more modern, is the **Geneva Cinzia** ($195) at **Kate Spade**. This elegant crocodile-embossed-leather clutch is available in apple green, blue, pink, and yellow. It has a flap closure, and a gold wrist ring attached to the side for those who don't want to make the total clutch commitment.

If you're looking for a bag to go with a particular outfit and just can't find the right one, try designing your own at **Anna William**. This shop carries the **clutch wristlet** ($32) as well as the larger **Wellesley clutch** ($58). Each can be made in up to three different fabrics — and there are more than 150 from which to choose. You can order online and pick from one of four preselected fabric combinations, or go to the store in Porter Square to create your own design. Ordering from the Web site takes two weeks; a custom design from the store takes about four weeks.

For those who don't have the patience to wait quite so long, there's **Luna Boston**. Not only does Luna carry a large variety of clutch bags by different designers, it also sells a clutch by one of my favorite *local* designers. The classy **Far East clutch** ($120) by **Tiffany Christian Designs** is a pleated bag made of Oriental silk brocade and soft suede. It comes with a removable wrist strap and is available in three color combinations: light-green brocade surrounded by dark-pink suede, blue brocade nestled in deep-chocolate suede, or pink brocade coupled with tan suede. These clutches also can be found at **Moxie**, or you can call Christian direct to place an order.

— **Darcy Heitzke**

Where to find it:

- Anna William, 2014 Mass Ave, Cambridge, (617) 547-2662; www.annawilliam.com.
- Anthropologie, 300 Boylston Street, Chestnut Hill, (617) 559-9995; 799 Boylston Street, Boston, (617) 262-0545; www.anthropologie.com.
- Float, 267 Harvard Street, Brookline, (617) 277-7222.
- Kate Spade, 117 Newbury Street, Boston, (617) 262-2632; www.katespade.com.
- Luna Boston, 286 Newbury Street, Boston, (617) 262-3900; www.lunaboston.com.
- Mint Julep, 1302 Beacon Street, Brookline, (617) 232-3600; www.shopmintjulep.com.
- Moxie, 73 Charles Street, Boston, (617) 557-9991; www.moxieboston.com.
- Tiffany Christian Designs, (617) 742-0371; www.tiffanychristiandesigns.com.

MAIN PHOTO BY KELLY DAVIDSON

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moon signs

BY SYMBOLINE DAI

THE MOON GOES bye-bye at the end of the work week (can you tell I spend most of my day with a toddler?). Friday deadlines will seem normal, even easy. Major Scorpio energy is happening over the weekend, so get out your whips and chains — or whipped cream and chain letters. Scorpios like to be surprising in their obsessions. And, just a reminder: I'll teach a seminar, "The Moon and You," at the Cambridge Center for Adult Education on Sunday, November 21, from 3 to 5 p.m. More info at CCAE.org or (617) 547-6789.

Thursday, November 11

Dark of the moon in Scorpio. Uranus moves directly to Pisces (first time since May 17). It's the classic "accident-prone" moon, and Leo, Aquarius, and Taurus are in toe-stubbing mode (a stubbed toe that is immediately inserted into mouth). Secrets emerge grudgingly, but oh, what secrets they are. Scorpio and other water signs are feeling "what the hell, my feelings trump all." Cancer, if you're in martyr mode, don't be shy — milk it.

Friday, November 12

New moon in Scorpio. Mars moves into Scorpio. Just as October's theme was Libra times four, November's Scorpio story really unfolds now. Leo and Aquarius will regret decisions made today (and, honestly, for the next six weeks), but they can contradict regret by, um, thinking things through. Wanna give it a try? Scorpio devastates all (but especially in same-sex unions) with intuition and blatant sexual allure. Stop blushing, kids. VOC 8:43 p.m. to 12:56 a.m.

Saturday, November 13

Waxing moon in Sagittarius. A breath of fresh air, and a good day for travel or studying up (yeah, on the weekend, sure). Try out that odd little café, and Sagittarius, if you're not speaking up, you're cheating yourself. But if you (or anyone) is speaking to Gemini, Twins ain't listening. Aries, this month your theme is "vulnerable but winning." Today, you're winning.

Sunday, November 14

Waxing moon in Sagittarius. An all-day void-of-course moon makes this a great day for relaxing — or getting lost. Double-check directions, and if you absolutely must buy a car today, go very slowly on that paperwork (things with wheels are irresistible purchases today). Sagittarius will try to do everything at once, and will succeed, mostly. VOC 10:58 a.m. to 1:33 a.m. Monday.

Monday, November 15

Waxing moon in Capricorn. Everyone seems a little solemn, and takes everything a little more seriously. This is why Monday gets that bad rap, but if you're someone who works well without supervision, today and tomorrow you'll be extra-effective, particularly if you're an earth sign. Capricorn, however, should not be an anchorite. Make requests today. Cancers are on their own trip, and have no room for others.

Tuesday, November 16

Waxing moon in Capricorn. Status and roles seem so important. What *is* your title, anyway — director of Doing It My Way? Capricorn, you know how you like the idea of being prepared? Today, prepare for events scheduled for February and March. Libra may need to stamp a foot to be heard, then smile ruefully. VOC 10:07 p.m. to 2:39 a.m.

Wednesday, November 17

Waxing moon in Aquarius. Actual receptiveness to new ideas is a possibility, though Taurus and Leo may try too hard. Aquarians will want to be judged on good intentions, whether voiced or not, but Water Carriers, this is your time to be bold and take those long shots, regardless of personal trepidation. Gemini, today and tomorrow are good for improving your relationship. But Friday stinks, and comments made then will be thoroughly misinterpreted. ■

Key to Moon Signs

This horoscope traces the passage of the moon, not the sun. Simply read from day to day to watch the moon's influence as it moves through the signs of the zodiac.

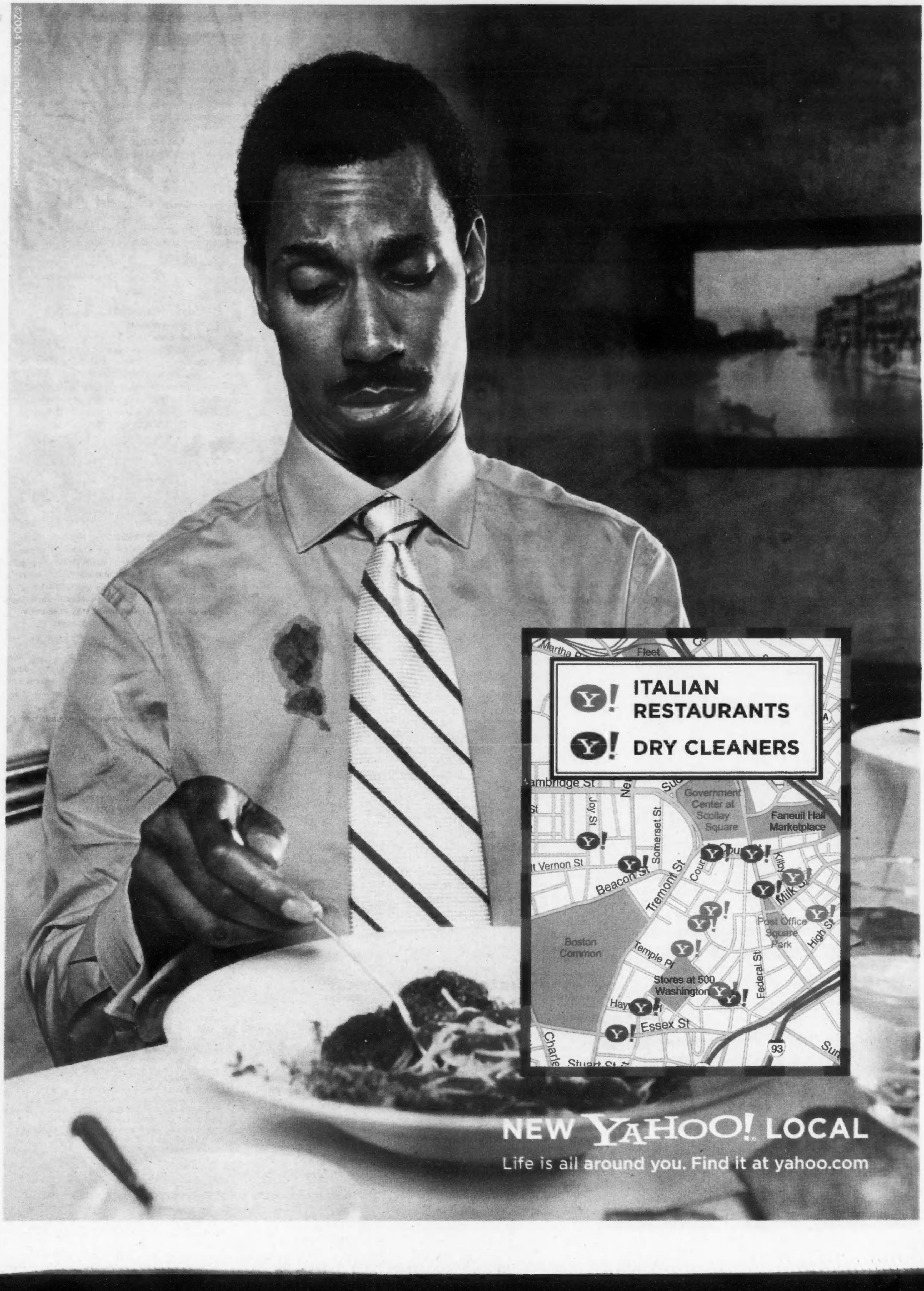
When the moon is in your sun sign, you are beginning a new 28-day emotional cycle, and you can expect increased insight and emotionality. When the moon moves into the sun sign opposite yours (see below), expect to have difficulties dealing with the opposite sex, family, or authority figures; social or romantic activities will not be at their best.

When the moon is in Aries, it opposes Libra, and vice versa. Other oppositions are Taurus/Scorpio, Gemini/Sagittarius, Cancer/ Capricorn, Leo/Aquarius, and Virgo/Pisces. The moon stays in each sign approximately two and a half days.

As the moon moves between signs, it will sometimes become "void of course," making no major angles to planets. Consider this a null time and try to avoid making or implementing decisions if you can.

For Symboline Dai's sun-sign horoscopes and advice column, visit our Web site at www.bostonphoenix.com.

Symboline Dai can be reached at sally@moonsigns.net.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Joy St
Somerset St
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Faneuil Hall Marketplace
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Phoenix flashbacks

The Boston Phoenix *has been covering the trends and events that shape our times since 1966. The following selections, culled from our back files, were compiled by Deirdre Fulton and Nicole McConvery.*

Read all about it

5 ***years ago: November 12, 1999***

As the *Boston Herald*'s circulation steadily declined, Dan Kennedy assessed the paper's health.

"If the *Herald* sucked, [publisher Pat] Purcell's job might be easier. He could fire the editor. He could hire more-aggressive reporters. He could order up a redesign. In fact, he's done all those things. Yet circulation continues to fall. Certainly that's not because of any obvious flaws in the editorial product.... [E]ssentially, the *Herald* today is a pretty damn good paper....

"The trouble is that the *Herald* operates in the shadow of a very good paper. Much as Bostonians love to complain about the often-staid paper of record, it remains one of the best in the country — sixth-best, according to a new *Columbia Journalism Review* survey. The *Herald* would be the best paper in San Francisco or Houston, to name just two cities served by mediocre dailies. But it's not the best paper in Boston, nor is it ever likely to be."

Sound familiar?

10 ***years ago: November 11, 1994***

Steven D. Stark assessed Middle America's cultural discontent after midterm elections ended 40 years of Democratic congressional control.

"[T]the concerns that were troubling voters this year appeared to be based on their sense that our culture seems out of control — in the schools, in the streets, and even on television.... That's a critique of our national values, not our economic policies. And what fuels the alienation is the sense that many of the relativistic media and political elites centered in New York, Los Angeles, and Washington appear oblivious, if not hostile, to this sense that something fundamental in the character of the country has gone awry."

Brilliant Blondie

15 ***years ago: November 10, 1989***

Gigantic attitude made Debbie Harry a big hit with Polly Campbell.

"Harry has been away from stages for seven years, but at 44 she's back on the road to support her new album, *Def, Dumb & Blonde* (Warner Bros.). It takes her a few songs to warm up to her loudly adoring audience. But the beat is there, and so are the familiar hits, and that unbreakably crystalline voice, as pure and intact as it was 12 years ago. By the time the band pumps into the early-'80s dance hit 'Rapture,' the Blondie persona is there too. The sunglasses are off and Harry is strutting in an off-the-beat goosestep; she's a little awkward, yet still gorgeous."

More of the same

20 ***years ago: November 13, 1984***

Michael Gee reported on a wildly popular Republican administration that was nevertheless realistic about its "mandate."

"Ronald Reagan has been re-elected to the presidency by a vast majority, given a solid public mandate to do ... well, what exactly? Offhand, one would have to say that the answer is, not much of anything. At least not much more than he did throughout the election year, which was to point with pride to the state of the nation and rule out any major policy initiatives. Tax increases? Not on your life. Cuts in Social Security? Never!...

"The president's men were not deceived by the nature of their victory. James Baker, White House chief of staff, went so far as to forbid White House aides from using the word 'mandate.'"

A rose by any other name

25 ***years ago: November 13, 1979***

Stephen Schiff was mesmerized by Bette Midler's rough-around-the-edges performance in *The Rose*.

"Bette Midler, as it turns out, is an actress. Not a controlled actress or a tasteful one, but an actress nevertheless: a screen presence of extraordinary conviction and power. In *The Rose*, her first movie, she plays a burnt-out rock singer who bears no small resemblance to Janis Joplin, and she goes all the way, driving herself to paroxysms of pain and greed and degeneracy. There's something sordid, even freakish, about her performance; it has a hypnotic ugliness.... She grimaces, bares her fangs in that hyena grin of hers, twists her improbably curvaceous body into rubbery knots, claws the air. And then she grips the mike and shrieks, 'When a Man Loves a Woman' or 'Stay With Me,' songs of monolithic yearning and tenderness. She's Quasimodo, Superstar."

No child's play

30 ***years ago: November 12, 1974***

Ken Emerson said the old-fashioned *Captain Kangaroo* taught lessons that might be otherwise lost.

"If much of *Captain Kangaroo* seems designed to produce model citizens for a modern society, in other, more admirable ways, it harks back to a simpler time. The show's props are nostalgic, even musty: feather dusters, an old-fashioned telephone, a grandfather clock. In a sense the very irrelevance and resistance to change for which *Captain Kangaroo* is criticized give children a sense of the past that contemporary life denies them. Mr. Green Jeans, the neighboring farmer, is a relic of a long-gone agrarian America. His carpentry and animal husbandry expose preschoolers to a way of life they might otherwise never glimpse. The program's emphasis on animals (at least one is displayed every day) instills a reverence for nature that the urban-oriented, what's-happ'nin *Sesame Street* cannot."

DEBBIE HARRY: *the tide was high for the 44-year-old star.*

PHOTO BY BRUCE HILLIARD

Patriotism, peace, and pot

35 ***years ago: November 19, 1969***

Dan Pasley hung with the young crowds at the "Moratorium" protest in Washington, DC.

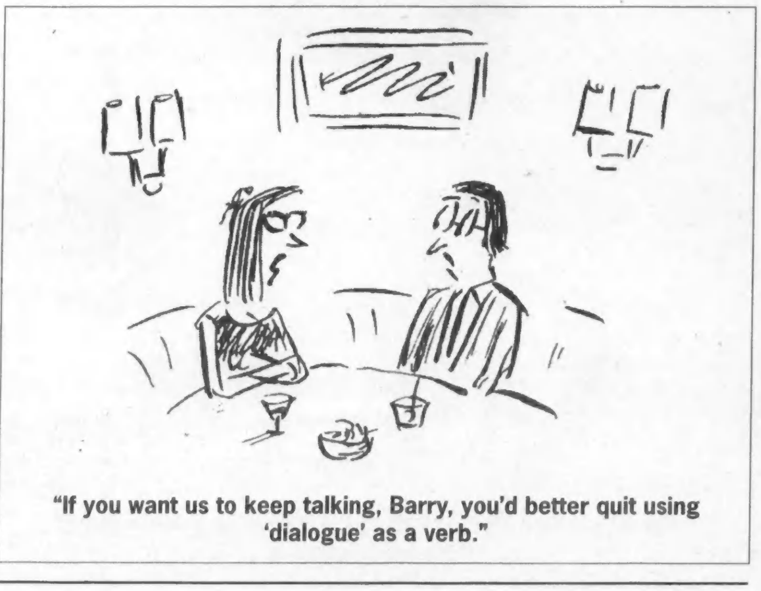
"What they demonstrated for was unclear. The priority was, of course, the immediate end of the war in Vietnam. But they realized that the war is a conscious manifestation of our foreign policy and not the root of their frustration. They demonstrated for black equality, the release of Buddy Seales, greater welfare, the GE strikers, immigrant grape pickers, long hair, and marijuana. It was an amalgamation of many sources of discontent and was executed violently only around the Justice Department — around 4:45 p.m. when some SDSers and Yippies chucked a few rocks at the establishment. The grinning, peace-signing law enforcement donned masks and became unidentifiable cordons of pigs gassing and overreacting, arresting and clubbing. Tear gas choked the downtown area by 5:15, and hundreds of thousands of disoriented strangers started the cold search for their buses and cars, but couldn't get through the police lines."

Where are they now?

Dan Kennedy is senior staff writer for the *Boston Phoenix*. Steven D. Stark is the author of *Glued to the Set: The 60 Television Shows and Events That Made Us Who We Are Today* (Free Press, 1997). Michael Gee is a sports columnist for the *Boston Herald*. Stephen Schiff is a staff writer for the *New Yorker*. Ken Emerson is the author of *Doo-Dah! Stephen Foster and the Rise of American Popular Culture* (Da Capo Press, 1998).

reality check

by David Sipress



"If you want us to keep talking, Barry, you'd better quit using 'dialogue' as a verb."

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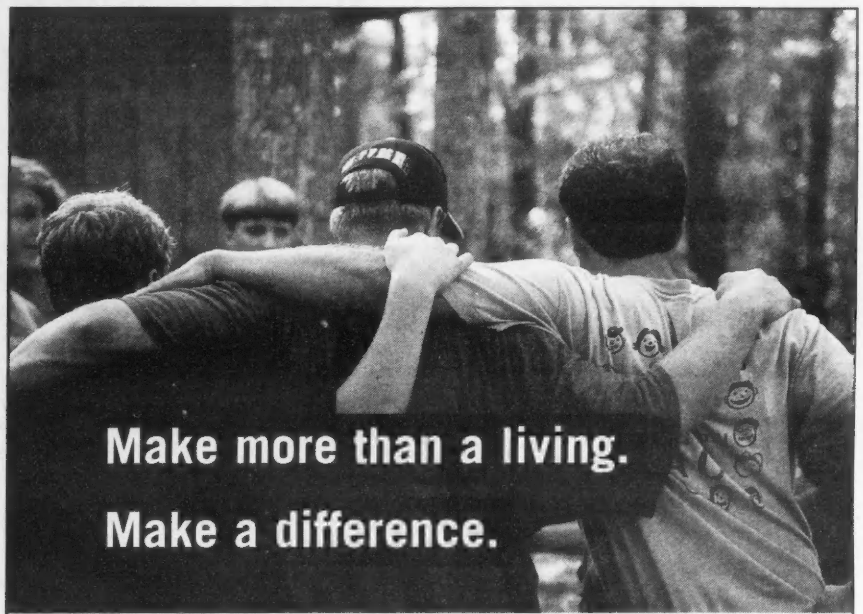
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OUT THERE

How did my geeky childhood partner in crime wind up in the Miss America pageant?

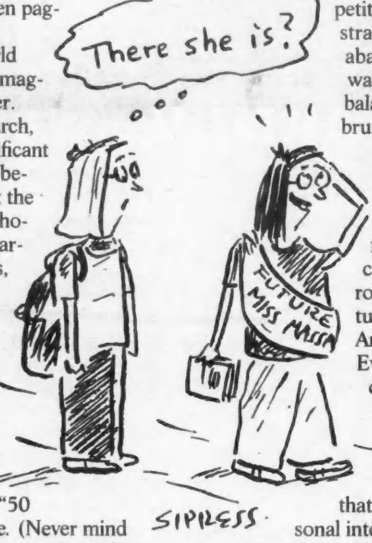
Here she is, Miss . . . Erika?

BY LAUREN KEANE

ABC RECENTLY dropped the Miss America pageant after learning that only one in 10 TV sets was tuned to the competition on the big night. The "scholarship competition" never interested me much: too much scripted glitz, not enough brains. Plus, the pageant was the last place I expected to find something to connect with, such as a long-lost friend who made it big.

But that's what happened this year. The last time I saw Miss Massachusetts 2004, we were fifth-grade best friends/archrivals, two nerds joined at the hip as we obsessed about one-upping each other. Other girls fought over their slap-on-bracelet collections. We concerned ourselves with more weighty issues, like who could rattle off more digits of pi. We weren't exactly up on the latest fashions, either — I in my spandex biker shorts, she with her hair slicked back into a bun so tight her eyes narrowed.

Thirteen years later, my awkward, clueless rival has played me the trump card: she's up and made herself a beauty queen, artfully straddling the chasm between pageant contestant and science nerd. "Look, I'm all for world peace," she told the alumni magazine at MIT, her alma mater. "I'm also for stem-cell research, and I can explain, with significant detail, the scientific reasons behind my opinion." I gawk at the expertly posed, full-length photos on her Web site, at her cardinal-red swimsuit separates, her familiar face framed by perfectly coifed blond-as-can-be curls where straight, plain brown locks used to hang.



DAVID SIPRESS

To be fair, she's not the only ugly duckling to have left her awkwardness behind. I once "won" a spot in my college tabloid's "50 Most Beautiful People" issue. (Never mind that I laughed so hard during my photo shoot that my tonsils nearly became my most famous feature.) Still, I don't have to run my hand through my own straight, plain brown hair to feel as though she's slunk into my room in the wee hours of the morning, clad in her evening wear, and made off with my tiara.

Yep, Erika's managed to slingshot herself right past me in the realm of overachieving beauty queens. I'm eager to size her up anew, but not ready to face her possible triumph alone. So I cancel Saturday-night plans, and my roommates and I have ourselves a Miss America Pageant Party.

Only a résumé as gilded as Erika's could make our roomful of Ivy alumnae feel unaccomplished. She's an Intel Science Talent Search finalist who's been developing an herbal treatment for herpes since she was *10.* She's the founder of a nonprofit foundation to help kids develop science-fair projects. On the talent score, she's a child piano prodigy who graduated from music conservatory in high school. A Web-site photo captures her winning performance in the preliminary talent competition a few nights before, seated at the keys in a strapless, backless gown, her face already turned to flash the audience a grateful smile. The 10-year-old in me rears her ugly head, wondering how long she's spent refining her piano smile in front of a mirror.

Expectations run high as Erika appears on cue in the alpha-order introduction of each state's contestant, power-walking along the boardwalk. With a no-nonsense tilt of her head, more six-o'clock-news anchor than American Girl role model, she recites, "Good-eveningI'mErikaEbbelMissMassachusetts." The other girls take their time, savoring what may be their only moment of fame. Not Erika — she's tackling this head-on as if it's an organic-chemistry exam.

In the next moment, though, she gazes intently at her interviewer, her head tilt soft, and feeds him the expected breathy sound bite: "I just can't believe one of us is going to be Miss America tonight!" It's the verbal equivalent of executing the Miss America wave just so: not a hint of I-went-to-MIT. We all agree, as we suck in our tummies: this girl's headed for the finals.

But we're wrong. We catch a glimpse of her in the top row of contestants after the MC has called nine names that aren't hers, and even her well-trained competition face shows signs of strain. Eventually, Miss Alabama glides down the runway, the Miss America crown balanced precariously on her brunette head.

Regardless of what the pageant claims to value — scholarship, talent, community achievement, fitness — it's now especially unclear to me what role smarts and strength actually play in choosing America's ideal woman. Even if Erika had been one of the 10 finalists, there's no specific category for varied academic success like hers. The only place something like that might emerge — a personal interview in the preliminary round — is 30 percent of the preliminary score, which in turn makes up only 30 percent of a finalist's score. Only nine percent of a finalist's end score can come from academics, then — not impressive for a scholarship competition. As for confidence, I wouldn't be surprised if that hurt her in the end. Who wants an intimidating Miss America?

Of course, the new Miss America is no slouch. Besides enjoying history, she wants to be a pediatrician and seems bright enough to get there. But the Miss America pageant must believe America needs an ideal within reach. When we picture Miss America, do we think of a busy MIT alumna finding a cure for the herpes virus, wielding a pipette in each hand? Or do we think of a wholesome, Southern belle, cradling a newborn in the crook of each arm? Do we want the explanation — with supporting evidence — about why we need stem-cell research? Or do we want to hear that, you know, Bob, we really *do* need world peace?

In 10 years, it'll be great to see Erika answer these questions with a cure for herpes under her belt and a gaggle of brilliant-but-awkward young girls in her fan club. ■

Lauren Keane can be reached at keanelauren@yahoo.com.

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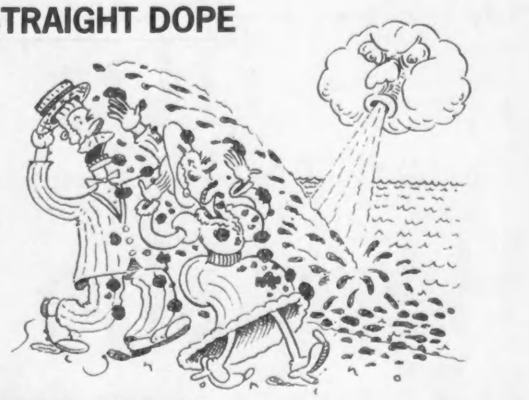

BY CECIL ADAMS

Did 90,000 people in Chicago die of typhoid fever and cholera in 1885? I'm asking because the Chicago Tribune Magazine, *which made this claim recently, later published a letter from a reader challenging the story. The* Tribune's *reply was remarkably lame, even by its low standards: "If it's an urban legend, it's an amazingly pervasive one." Cecil, I know you can do better than that. What's the straight dope on the typhoid/cholera outbreak of 1885?*

Mark Gleaves
Westmont, Illinois

I'm not answering this question because you enclosed a double sawbuck, Mark, although it was a thoughtful touch. I'm answering because of Barry Popik.

You remember Barry: New York City parking-ticket judge by day, relentless word bloodhound by — well, by pretty much all the rest of the time. Barry made his bones in etymological circles by establishing that New York's nickname "the Big Apple" had been popularized by a horseracing writer, John J. FitzGerald, who first heard it in New Orleans on — how's this for precision? — January 13 or 14, 1920.

Having badgered Big Apple officialdom into putting up a plaque to commemorate his find, Barry next turned to Chicago's nickname, "the Windy City." Common belief had it that the sobriquet was coined circa 1890 by New York newspaper editor Charles Dana to lampoon Chicago's logorrheic boosters. Barry established that, on the contrary, the term already was being used in 1885 with reference to the city's lake breezes, and he's since found instances dating from as early as 1876. Ignorance dies hard in Chicago, however. Despite Barry's tireless efforts, the discredited Dana story is still being flogged by leading local institutions, including the *Chicago Tribune*. Just a few weeks ago I got yet another note from Barry lamenting that nobody pays any attention to him, he gets no respect, etc.

Okay, the guy can be a little dramatic. You still have to admire his tenacity. I do my bit to eradicate ignorance too, but journalism being the flighty business it is, I take my best shot and move on. Barry, in contrast, hammers away till the bastards cave. Since he's got the Windy City thing covered, I figure the least I can do is open a second front.

Which brings us to cholera. In between helpings of the Dana fable, Chicagoans have been repeatedly told that 90,000 (or some other large number) of their predecessors perished from cholera, typhoid, and other waterborne diseases in 1885 when sewage discharged into Lake Michigan fouled the city's water supply. The most recent recounting I've seen of this tale appeared in the *Chicago Tribune Magazine* on March 21, 2004. Five minutes of research will suffice to demonstrate that the story is absurd. Chicago's population in 1885 was roughly 700,000. The loss of 90,000 to cholera would have meant a mortality rate of more than 12 percent — an epidemiological catastrophe. (For comparison, during the influenza pandemic of 1918-'19, which some consider the most devastating disease outbreak in history, Philadelphia, the hardest-hit US city, lost nearly 13,000 people, or less than one percent of its population.)

For the facts, we turn to *The Chicago River: A Natural and Unnatural History*, by Libby Hill (2000). Hill informs us that sanitary facilities in Chicago were wholly inadequate in 1885: sewers emptied into the Chicago River; after heavy rains, runoff caused sewage to flow far out into the lake, the city's source of fresh water. A torrential storm on August 2 of that year dropped five and a half inches of rain on the city in 19 hours, which might have meant disaster. To the relief of all, however, nothing happened. No cholera deaths were reported (the disease was unknown in Chicago after the 1860s), and the typhoid rate for the year was only slightly above average. Alarmed by the close call, though, the city undertook the massive canal project that permanently reversed the flow of the river and ended the typhoid threat.

You can't blame the *Tribune* for repeating a local legend — Hill tells me she's still trying to figure out where the story originated. What's surprising is that even though her impressively researched book was cited in the letter to the editor you saw, the *Trib* refused to face the facts. You see why Barry Popik makes all those funny noises and spits. Patience, *muchacho*. The truth will triumph yet. ■

Comments, questions? Take it up with Cecil on the Straight Dope Message Board, www.straightdope.com, or write him at the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215.*

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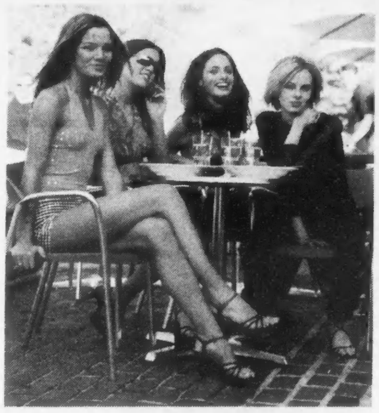
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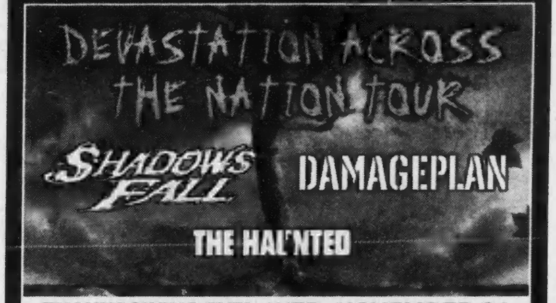
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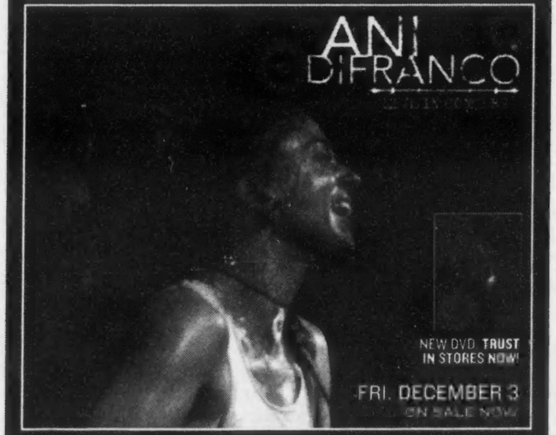
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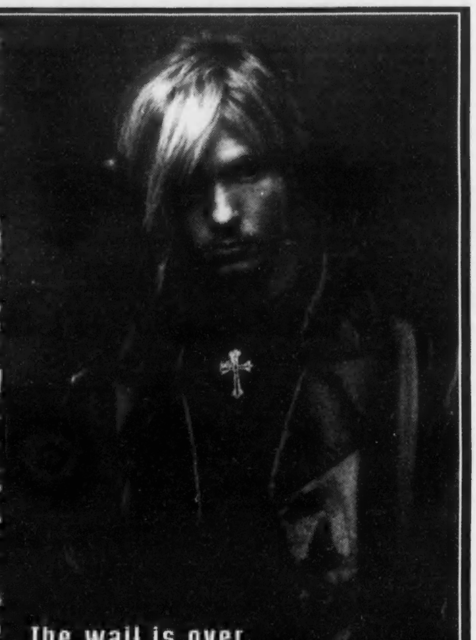
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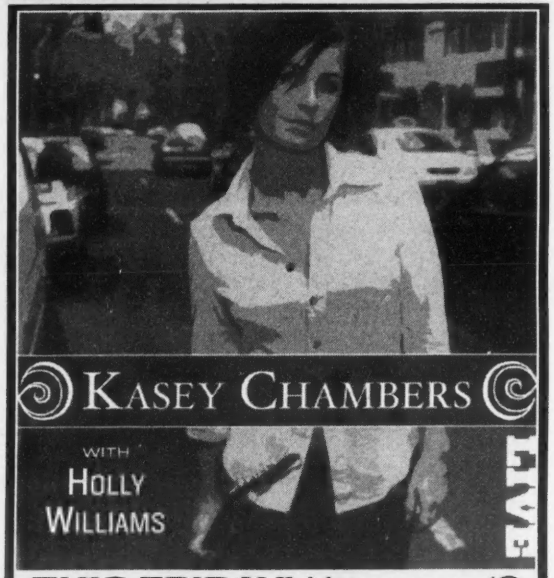
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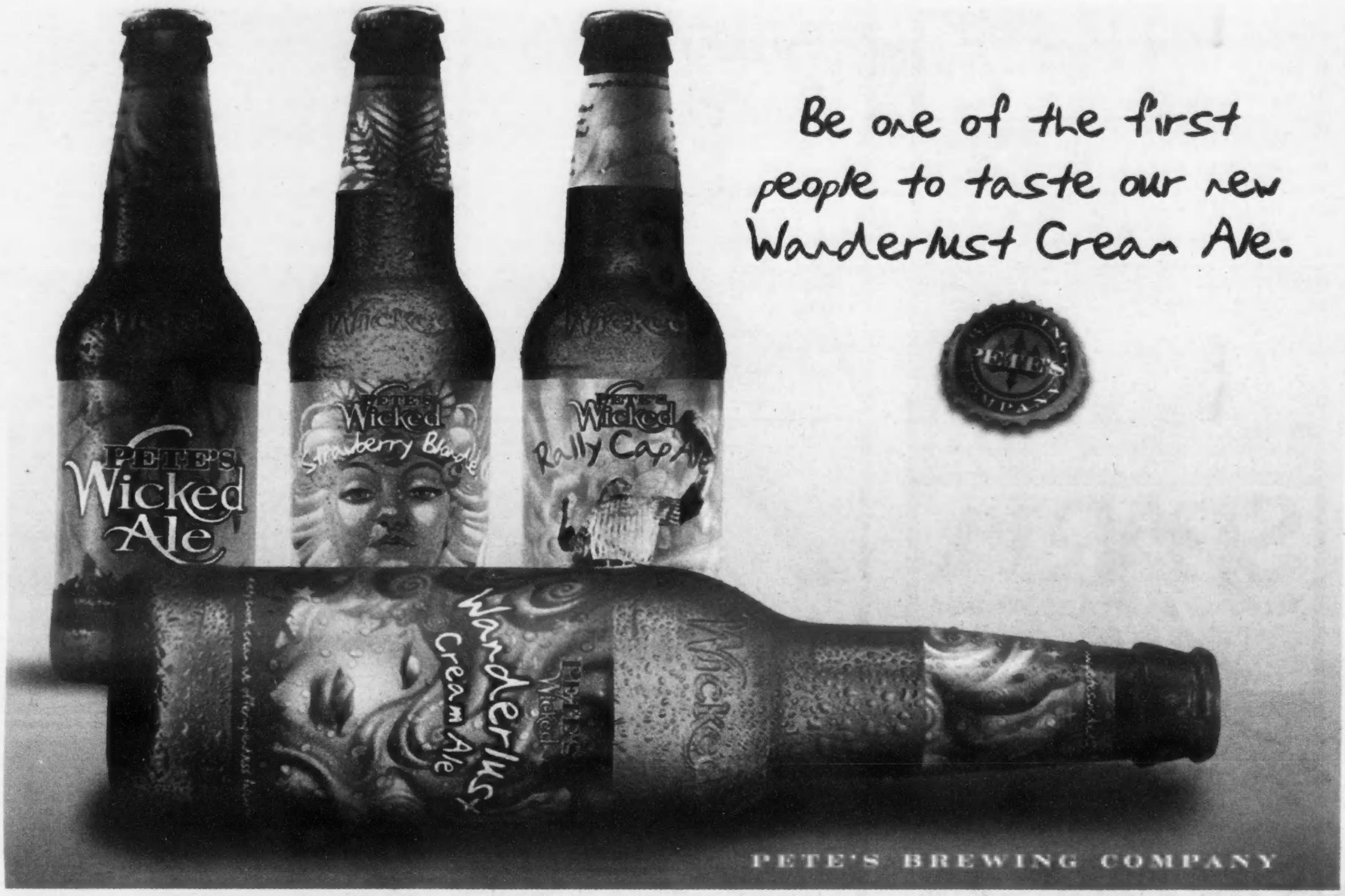
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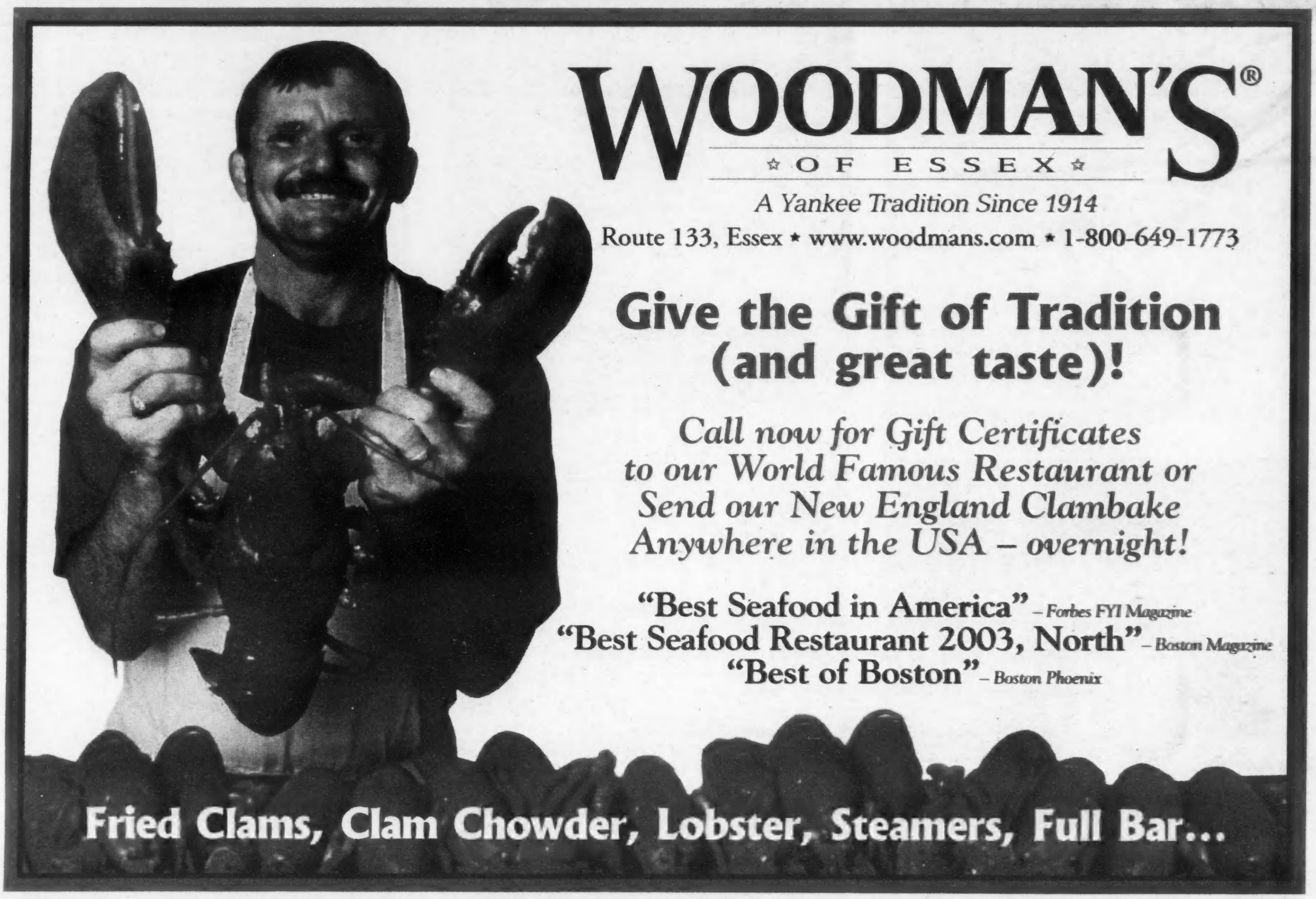
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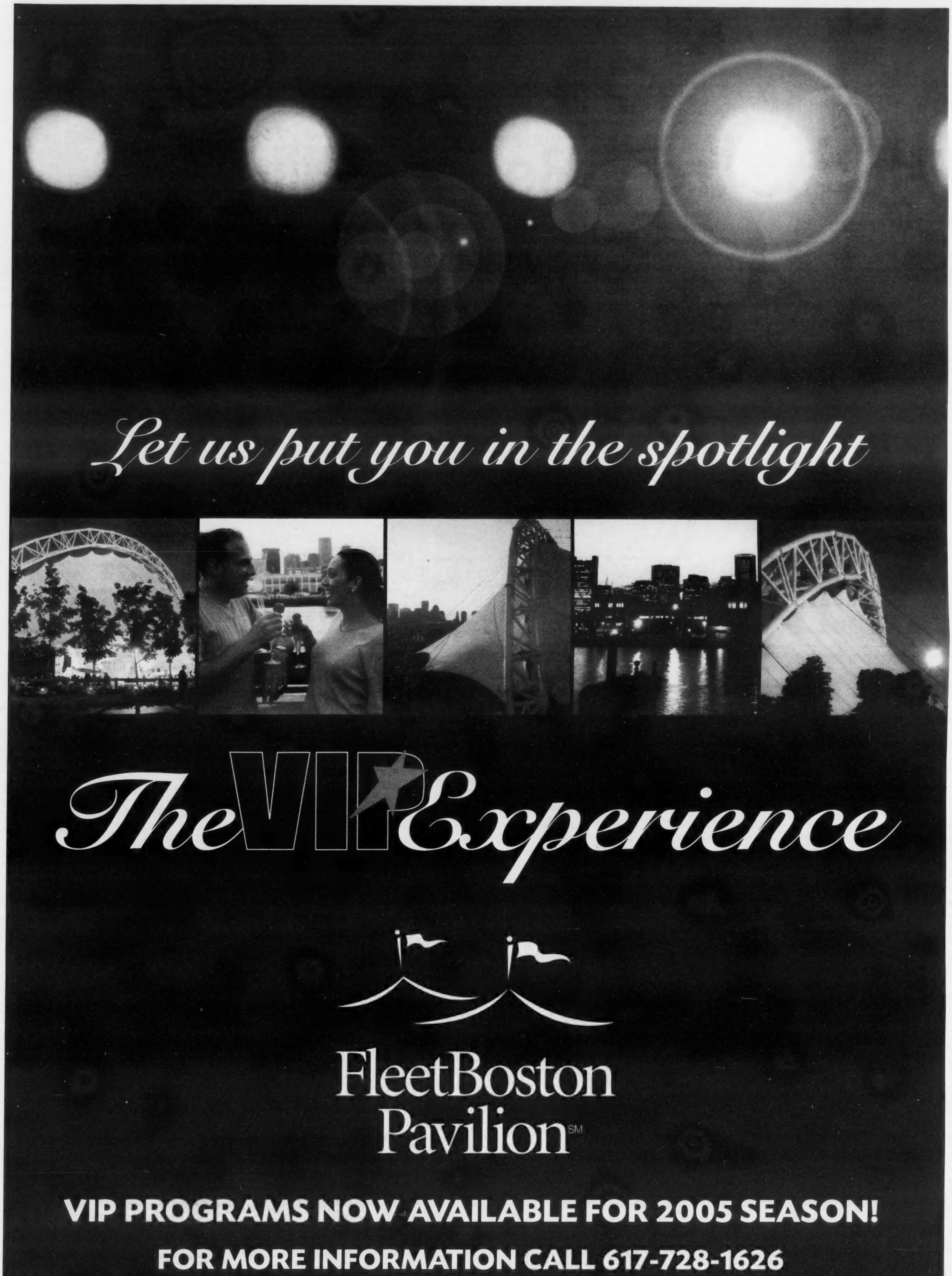

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ORANGE ALERT

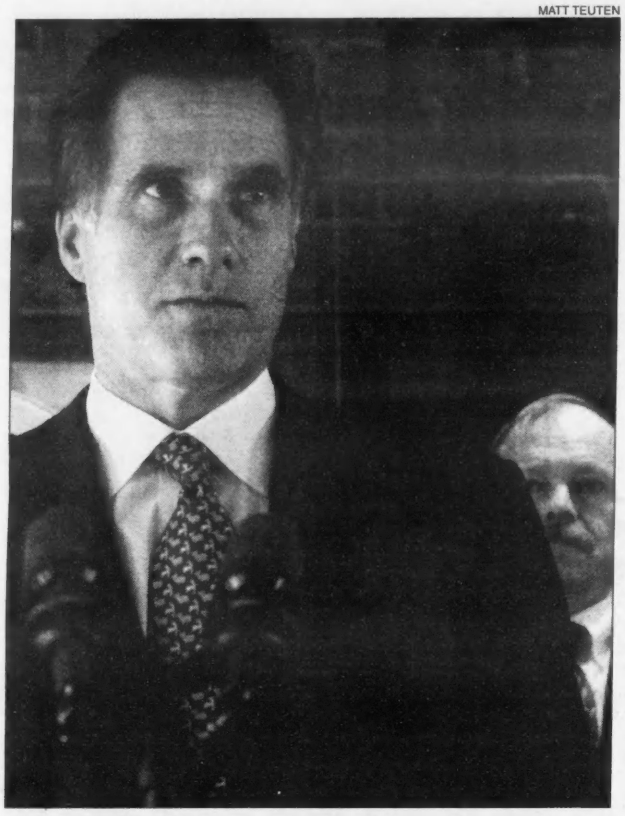
Mitt Romney, securer of the homeland? Also, pondering the perfect Democratic gubernatorial candidate, and the Massachusetts House of Representatives goes pro-choice.

Escape from Beacon Hill

BY ADAM REILLY

EVEN BEFORE George W. Bush's win last week, there was talk that Governor Mitt Romney might become our second homeland-security secretary. For Romney, it could be a welcome change: on Beacon Hill, he can't even sustain a veto, but as homeland-security *jefe* he'd be America's point man in the fight against domestic terrorism. Moreover, anyone who's followed Romney's career knows he loves drama. And as the successor to current secretary of homeland security Tom Ridge, he'd get plenty of it.

MATT TEUTEN



SECURITY ISSUES: *anyone who's followed Romney's career knows he loves drama. As the successor to Homeland Security secretary Tom Ridge, he'd get plenty of it.*

Now that a second Bush term is inevitable — and John Kerry's Senate seat won't be opening up — speculation that Romney may go to the Department of Homeland Security (DHS) has intensified. After the election, both the *Boston Globe* and the *Boston Herald* suggested that Romney could be the next homeland-security secretary, with the *Globe* citing "some Massachusetts Republicans" and the *Herald* referencing a "Washington GOP source with close ties to Bush." But you don't have to be an insider to wonder whether the governor might bolt the State House for DC. Romney's résumé suggests a systematic, long-term effort to burnish his homeland-security credentials. He is one of the National Governors Association's two "co-leads" on homeland security. He sits on the DHS's Homeland Security Advisory Council, and chairs its State and Local Officials Senior Advisory Committee. And in March, Romney was elected chair of the DHS's Homeland Security Funding Task Force.

True, pondering homeland security is part of any governor's job. But Romney's interest seems unusually keen — and not just because of his eyebrow-raising flurry of committee activity. *Turnaround: Crisis, Leadership and the Olympic Games* (Regnery, 2004), Romney's 400-page song of himself, is also a reminder that he presided over the Salt Lake Olympics four months after the 9/11 attacks, amid fears of another major terrorist incident (see "*Turnaround*: A Reader's Guide," News and Features, August 6). And when Romney introduced the state's new high-tech driver's licenses last month, he added an anti-terrorism twist. "The license to drive cannot be a license to steal," the governor declared. "And we cannot in any way aid or abet those who would falsify their identification for purposes of hiding in our society and potentially committing terror." A few days later, Romney visited a Northeastern University conference on domestic-terrorism preparedness and addressed law-enforcement bigwigs from around the country. In his speech, he complained that federal terrorism-related agencies have been sending mixed messages to state and local police and need to cooperate more effectively in the future.

Last Friday, three days after the presidential election, Romney's homeland-security tour continued with a photo-op in New Bedford. If he does covet Ridge's job, his timing was impeccable. In a cozy brick building on the New Bedford waterfront, flanked by a bevy of men in blue, Romney announced he'd approved funding plans submitted by Massachusetts's five regional homeland-security councils (which Romney created earlier this year), and was allocating $45 million in federal funding. He also offered some thoughts of his own on homeland security, touching on the need to allocate funds intelligently and the transformed roles of police and firefighters. Afterward, public-safety secretary Ed Flynn stepped to the podium and lauded his boss. Massachusetts, Flynn said, is widely recognized as a "national leader for our strategic vision on homeland security." And credit goes to Romney: "I want to congratulate the governor for the strategic vision that he has — that recognizes that, without the strong participation of state government, homeland-security strategy for the nation cannot succeed."

A few hurdles would stand between Romney and the DHS post. Tom Ridge has hinted at retirement and been mentioned as a possible successor to Attorney General John Ashcroft, but nothing is official yet. If Ridge leaves, his job is sure to pique the interest of other prominent Republicans. With his September 11 credentials, former New York mayor Rudy Giuliani — who's also been identified as a potential Ashcroft successor — would be an obvious choice. (Ashcroft's resignation was announced Tuesday; in a prepared statement, Giuliani seemed to indicate that he would remain at his consulting firm, Giuliani Partners.) But Bush and his advisers might balk at giving Ridge's post to the charismatic and mercurial Giuliani, who's already a front-runner for the Republican nomination in 2008 and who, in the event of a major terrorist attack, could easily steal the spotlight from the president. "The talk in Washington, DC, is that Rudy Giuliani would get that portfolio," says one Democratic consultant. "But my sense is, Bush wouldn't want to make himself a lame duck any faster than he would be otherwise." Romney's competition could also include 9/11 Commission chair Thomas Keane; Asa Hutchinson, Ridge's undersecretary for border and transportation security; John Bolton, the hawkish undersecretary of state for arms control and international security; and Frances Townsend, homeland-security adviser to the White House.

There's also the significant question of whether the homeland-security job would further Romney's own ambitions. Everyone expects Romney to run for president in 2008. But when was the last time anyone was elected president from a cabinet post? Romney and his advisers may conclude he'd be better served by running for governor again in 2006, and campaigning for the presidency in earnest immediately after the election. On the other hand, Ridge is the only homeland-security secretary we've ever had — and since terrorism is the dominant political issue in 21st-century America, the job could prove to be a much better presidential springboard than any other cabinet post. (Given Romney's messiah complex, the appeal of working at DHS might actually trump pragmatic considerations, and could even lead him to accept an undersecretary appointment. But being a cog in a machine after spending years as the Man in Charge might be a little too much "turnaround.")

Finally, and most intriguingly, Romney would have to undergo a very public change of heart — to flip-flop, if you will — in order to take over for Ridge. In New Bedford, I asked Romney if he'd be willing to become the next secretary of homeland security if the president asked him to serve. "I've already communicated to the White House that I'm here all four years," the governor replied. "I'm not available for other appointments. I made a commitment to the people of Massachusetts that I would serve my entire term, and I intend to do that." Strong words. Maybe the governor really will serve out his term — and if he stays put and runs for president four years from now, it won't hurt to have been mentioned as a possible successor to Ridge. Bear in mind, though, that if *Turnaround* is to be believed, running for governor of Massachusetts once topped Mitt and Ann Romney's list of Things They Wouldn't Do. Romney also wrote that he wasn't eager to run the Salt Lake Games. Instead, his wife and others had to cajole him to step in.

There's a pattern here. Romney insists he's unwilling to assume a particular role. Then he starts listening to advisers who assure him he's the only man for the job. Eventually, he decides they're right. It's easy to imagine the speech Romney would give if he became homeland-security secretary. It would go something like this: *I made a commitment to serve the people of Massachusetts for four years. Until this week, I fully intended to honor that commitment. But then I got a call from President Bush. We live in a dangerous world, and securing the homeland is a vital task. When the president asks you to serve in such an important role — when he tells you he needs your help to keep America safe — you don't say no.*

■

LAST WEDNESDAY, the Massachusetts Democratic Party held a press conference at the Omni Parker House to gloat over the state legislative elections. In case you missed it, the state Republican Party's much-ballyhooed legislative push (see "Road to Nowhere," News and Features, October 22) was a total flop: when the votes were tallied, the Republican bloc actually *lost* three seats on Beacon Hill. Not surprisingly, Democratic state-party chair Phil Johnston was feeling good. But Johnston also issued an important caveat. With Democrats controlling 140 of 160 seats in the House and 34 of 40 in the Senate, Massachusetts voters — who are so sure Republican governors keep the legislature from running amok that they've elected four of them in a row — may be even more inclined to give the corner office to the GOP in 2006. Therefore, Johnston said, "The only way we are going to win the governorship is with an independent-minded candidate — a nominee who is really outside the Beacon Hill establishment."

Was this an early endorsement? And if so, of whom? Right now, the roster of likely Democratic gubernatorial candidates includes Congressman Mike Capuano, Attorney General Tom Reilly, and Secretary of the Commonwealth Bill Galvin. Galvin, who's been in his current job for a decade, is a former state representative who ran for state treasurer in 1990. Reilly has been AG for six years; like Galvin, his time in state government could invite labeling as a Beacon Hill insider. Capuano, however, is a former Somerville alderman and mayor who went straight from governing that city to representing the Eighth Congressional District in the US House of Representatives. Galvin, it seems, flunks Johnston's test; Reilly is a question mark; and Capuano passes it easily.

But Johnston insists he wasn't trying to discourage anyone. "By that, I was really referring to the legislature more than anything else, and as far as I know there's nobody running from the legislature," he told the *Phoenix*. "I did not mean that to include Tom Reilly. I think the attorney general, obviously, as a prosecutor, is very much outside [the Beacon Hill establishment]." And Galvin? "I've sort of heard that he might be interested — he hasn't discussed it with me — but I wasn't including him in that," Johnston said. "I'd have to think about that."

Johnston's criteria may be ambiguous, but he has a point: belonging to the "Beacon Hill establishment" — or just being *accused* of belonging to it — is a serious liability for any Democrat making a gubernatorial run. "The knock on me that Mitt Romney made successfully was, 'Put all Democrats in charge, and hang on to your wallets,' " says former state treasurer Shannon O'Brien, the Democrats' 2002 candidate. "The truth is, if it weren't for Tom Finneran and like-minded Democrats, we wouldn't have had the significant rainy-day fund which saved the Commonwealth's fiscal health, and frankly saved Romney's position as governor. But old images die hard." Indeed they do — especially when they're manipulated by a master of symbolism like Romney.

■

ONE IMPORTANT but little-noticed postscript to last week's state elections: for the first time, a majority of the Massachusetts House of Representatives supports abortion rights. According to NARAL Pro-Choice Massachusetts, this milestone was reached thanks to the addition of three staunchly pro-choice House newcomers — Cleon Turner (D-Dennis), Denis Guyer (D-Dalton), and John Keenan (D-Salem). Melissa Kogut, NARAL's executive director, predicts that this shift will have a clear effect in the upcoming legislative session. "Last session, the state Senate voted in favor of the emergency-contraception bill, but the House never took it up," she says. "The reason was, we had an anti-choice Speaker, and there weren't enough pro-choice legislators to make it possible to bring it up on the floor of the House. We expect a different scenario next year." For abortion-rights proponents worried that President Bush's second term will feature an all-out assault on *Roe v. Wade*, this is a small but significant bit of good news. ■

Adam Reilly can be reached at areilly@phx.com.

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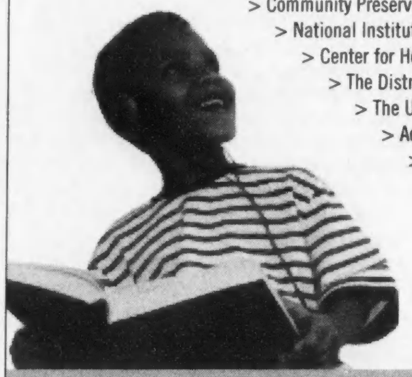

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GANG OF FIVE

Meet the new Republican senators. Five of them hope to make your worst nightmares come true.

Axis of evil

BY DAN KENNEDY

WHEN THE NEW Senate storms Capitol Hill early next year, the narrow Republican majority of the past two years will disappear, to be replaced by a much wider Republican majority. Currently, the Senate comprises 51 Republicans, 48 Democrats, and an independent — Jim Jeffords, of Vermont, a former Republican who usually votes with the Democrats. Because of last week's election, the Senate will soon seat 55 Republicans, 44 Democrats, and Jeffords.

Who are these people? Unlike the House, where Republican members lead lives of near-anonymous fealty dictated by Speaker Dennis Hastert and majority leader Tom DeLay, senators matter as individuals — not as just a voting bloc. There are moderate Republican senators, such as Olympia Snowe and Susan Collins, of Maine; Lincoln Chafee, of Rhode Island; and Arlen Specter, of Pennsylvania — who nearly got his head handed to him last week for daring to suggest that anti-choice judges might not pass muster. There are religious conservatives, such as Sam Brownback, of Kansas, and Orrin Hatch, of Utah. And there is Jim Bunning, of Kentucky, who's in a class by himself: last week he was re-elected despite widespread reports that he has Alzheimer's disease, and even though two of his supporters had sneeringly suggested that his Democratic opponent was gay.

Seven new Republican senators were elected last week. Two are unremarkable. Mel Martinez, of Florida, was George W. Bush's first secretary of Housing and Urban Development. Despite a poor record on the environment, Martinez deserves some thanks from Democrats: he and the White House intimidated Congresswoman Katherine Harris (yes, *that* Katherine Harris) into not running for the Senate this year. In Georgia, Republican congressman Johnny Isakson will succeed Democratic senator Zell Miller, who's retiring. Isakson — a moderate who's pro-choice (except when he isn't) — may well be more a voice of reason than Miller has been. That said, Isakson's outburst earlier this year that Bush is "the best president the United States has ever had" was certainly embarrassing, if not nearly as embarrassing as Miller's red-faced rant at the Republican National Convention.

What remain are five genuine specimens of right-wing Republicanism. Keep an eye on these guys. They're dangerous.

1) Tom Coburn

Keeping us safe from condoms and the 'gay agenda'

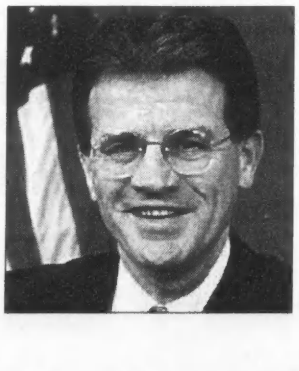
Fresh from helping to save Oklahoma from the scourge of teenage lesbianism, Tom Coburn arrives in Washington with perhaps the most bizarre set of right-wing credentials of anyone in the Republican Class of 2004. A former three-term congressman who was swept into office 10 years ago on the coattails of Newt Gingrich's Contract with America, Coburn — who succeeds retiring Republican senator Don Nickles — is an obstetrician possessed of an obsessive fascination with other people's sexuality.

In 2003, George W. Bush named Coburn to co-chair the Presidential Advisory Council on HIV and AIDS. Coburn's very first act was to speak out against the one preventative behavior (other than abstinence) that actually works. "I will challenge the national focus on condom use to prevent the spread of HIV," he said upon his appointment. Earlier, as a congressman, he had sought to force condom manufacturers to label their products as "ineffective" in slowing the spread of sexually transmitted diseases.

But that doesn't begin to plumb the depths of Coburn's so-called thinking. In his successful Senate campaign against Democratic congressman Brad Carson, Coburn called for the death penalty for doctors who perform abortions. That certainly gives new meaning to the term "pro-life." As a physician, Coburn himself performed abortions, although he says it was always to save the life of the woman. Tell it to the judge, Doc. Nor is that the only dissonant note from his career in medicine: Coburn was once accused of having sterilized a young woman without her permission. He says she had asked him to perform the surgery, though he conceded that he had lacked the written authorization that the law required.

In the 1990s Coburn criticized NBC for broadcasting *Schindler's List*, the Oscar-winning film about the Holocaust, charging that it would encourage "irresponsible sexual behavior." That particular outburst was so odd that even one of his ostensible allies, self-appointed morals czar Bill Bennett, felt compelled to label Coburn's remarks as "unfortunate and foolish." Coburn is also an outspoken opponent of the "gay agenda" in general and same-sex marriage in particular; as a member of Congress, he refused to allow the city of Washington to fund its program for domestic-partnership benefits.

Earlier this year, Coburn said that lesbianism is "so rampant in some of the schools in southeast Oklahoma that they'll only let one girl [at a time] go to the bathroom." Coburn's source: a campaign worker. He later said his remarks had been taken "out of context," whatever *that* was supposed to mean. His spokesman gamely insisted that Coburn was worried that "our kids are getting mixed messages about sexuality." Mixed-up, rather, if they've been listening to Coburn.

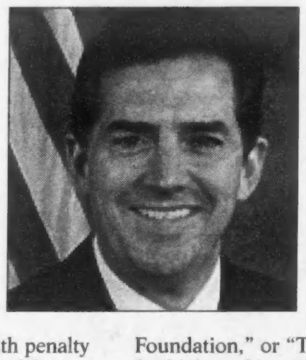


Sources: Salon, *September 13, 2004; AlterNet, March 28 and October 13, 2004; the Associated Press, October 12, 2004.*

2) Jim DeMint

'The Family' values, homophobia, and tax chicanery

If Tom Coburn is #1 on our list of exotic senatorial specimens, South Carolina's Jim DeMint might qualify as #1A rather than #2. Congressman DeMint, who defeated Democrat Inez Tenenbaum in the campaign to succeed another retiring senator, Democrat Ernest Hollings, belongs to a secretive religious organization with anti-Semitic leanings, and is a tax-cut hypocrite and an outspoken homophobe to boot.



The decades-old religious group, best known for sponsoring the annual National Prayer Breakfast, is generally known as "The Family," "The Foundation," or "The Fellowship." A magnet for high-ranking conservative Washingtonians, it is said to have supported some vicious Third World right-wing dictatorships over the years — as well as performing the occasional good deed, such as helping to foster the relationship between Menachem Begin and Anwar el-Sadat. Members also reportedly believe that God's covenant with the Jews is broken, and that they are "the new chosen." DeMint is close enough to the inner circle to have lived, along with five other congressmen, in a million-dollar Capitol Hill apartment subsidized by "The Family."

During his campaign against Tenenbaum, though, DeMint's membership in this little-known group was far less of an issue than his mouth was. At a debate in October, DeMint said, "If a person wants to be publicly gay, they should not be teaching in the public schools." Even a local Christian Coalition official and DeMint supporter named Bette Cox said, "I wouldn't have said that. It's a civil-rights issue with me. You can't cut off someone's civil rights." DeMint refused to apologize — although he did apologize for saying that unwed, pregnant women should not be allowed to teach either. And he declined to fire an aide who'd sent out an e-mail referring to "fags" and "dykes" (or, to be more precise, "dikes").

One of DeMint's key issues during the campaign was getting rid of the federal income tax and replacing it with a 23 percent flat national sales tax. It's an idea that President Bush himself has been cozying up to in recent weeks. The simplicity of such a system is undeniably appealing, but, unless carefully designed, it would be the mother of all regressive taxes, biting deeply into the poor and the middle class for everything they buy. So it's pretty amusing to learn that DeMint is a serial tax scofflaw, repeatedly making late payments on his federal, state, and local taxes between 1987 and 2001.

If nothing else, a flat federal sales tax would prevent well-connected people from gaming the system. People such as Jim DeMint.

Sources: Harper's *magazine, March 2003; the Associated Press, April 20, 2003; the Columbia* State, *October 4, 2004; 365Gay.com;* Salon, *October 7, 2004.*

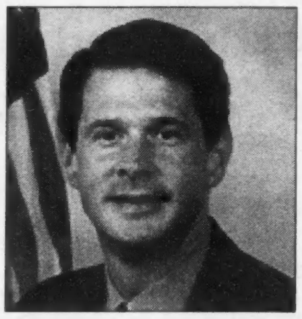
3) David Vitter

Putting young men and women in harm's way

The election of Louisiana congressman David Vitter to the Senate is an ominous sign of the problems facing the Democratic Party, especially in the South. Vitter won more than 50 percent in a multi-candidate election last Tuesday, thus avoiding a runoff next month. The retiring incumbent, John Breaux, is a Democrat who's conservative enough to inspire teeth-gnashing among liberals. But unlike Zell Miller, who these days sounds more Republican than Dick Cheney does, Breaux is a Democratic loyalist capable of pulling off the occasional bipartisan compromise. Vitter, though, is a straight-down-the-line ultraconservative.

According to rankings published by the *National Journal*, a nonpartisan political magazine, Vitter is the most conservative congressman elected to the Senate this year — more conservative than 87 percent of his peers. He has a 100 percent ranking from the National Right to Life Committee; a zero percent ranking from Human Rights Campaign, a leading gay-and-lesbian civil-rights organization; a zero percent ranking from the League of Conservation Voters and the Sierra Club; and an "A" from the National Rifle Association.

Vitter's opposition to reproductive choice is so unwavering that he has co-sponsored legislation to require doctors who prescribe RU-486 — a drug that, if used properly, can induce a safe, nonsurgical abortion — to have both the ability and the necessary equipment to perform a surgical abortion should one become necessary. As James Ridgeway observed in the *Village Voice*, "That's a little like asking a doctor who prescribes heart medicine to be able to do open-heart surgery, right there in the clinic."



Vitter was also responsible for inserting a provision into the No Child Left Behind Act that requires public high schools to supply the names and phone numbers of all juniors and seniors to military recruiters — an invasion of privacy that could have tragic consequences for impressionable, economically stressed young men and women. (To be fair, generous opt-out provisions are included.) When asked to explain his reasoning, Vitter said the previous nondisclosure policy "demonstrated an anti-military attitude that I thought was offensive."

Somehow, no right-wing success story is complete without an example of grotesque hypocrisy. So let the record show that, for several years now, Vitter's supporters have been denying the claims of a Louisiana prostitute that she'd had an 11-month affair with Vitter when he was a state legislator. For the record, we don't care whether the story is true or not. But you'd think the Christian Coalition, which gives him a 100 percent rating, and the Family Research Council, which grades him at 92 percent, would care quite a bit.

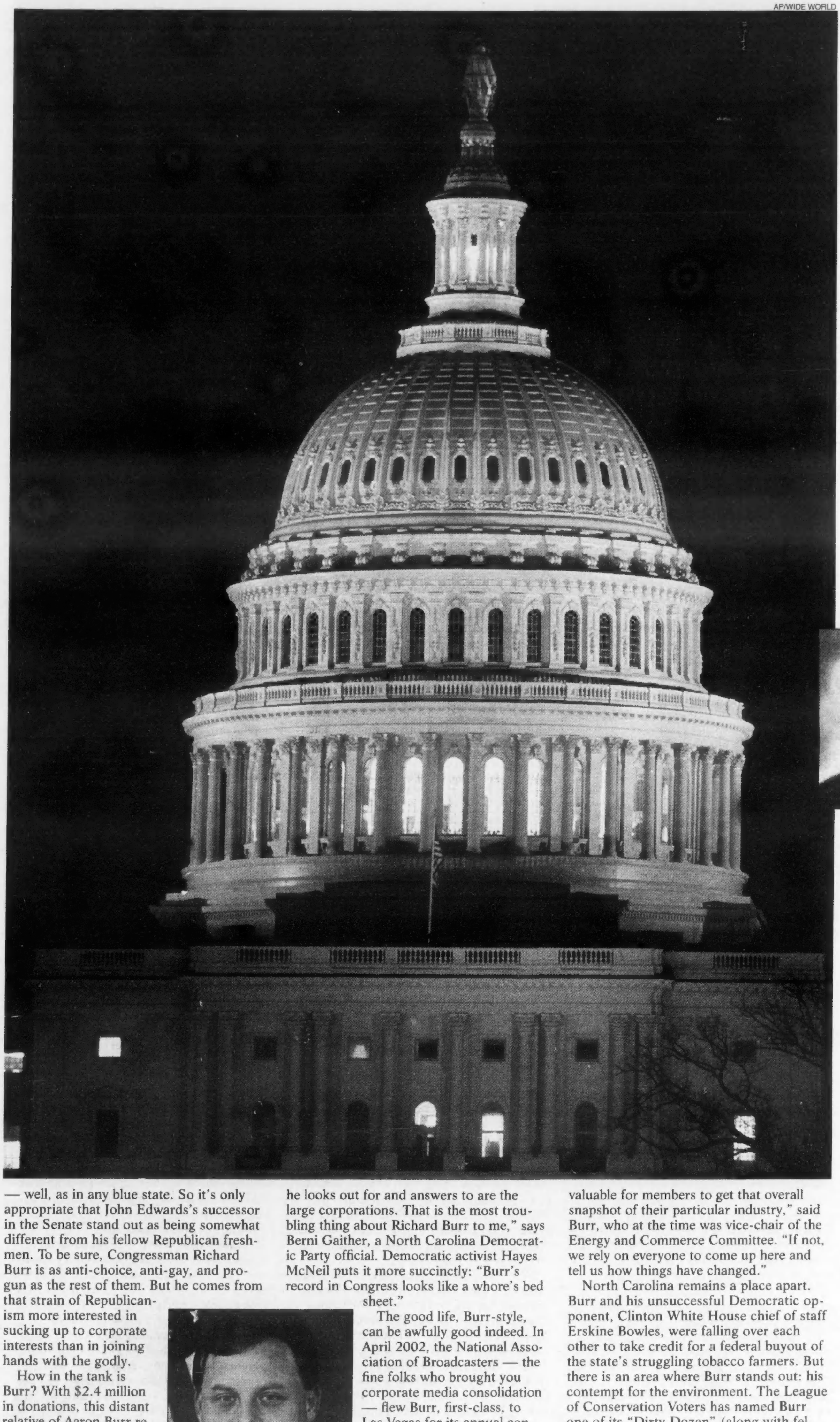
Sources: AlterNet, September 29, 2003; the Village Voice, *March 27, 2001;* Louisiana Weekly, *December 29, 2003;* National Journal, *February 27, 2004. Interest-group rankings from Project Vote Smart.*

4) Richard Burr

Corporate errand boy scoops up PAC money

North Carolina has come a long way since the days of Jesse Helms. Its Research Triangle is as sophisticated and well-educated as

AP/WIDE WORLD



— well, as in any blue state. So it's only appropriate that John Edwards's successor in the Senate stand out as being somewhat different from his fellow Republican freshmen. To be sure, Congressman Richard Burr is as anti-choice, anti-gay, and pro-gun as the rest of them. But he comes from that strain of Republicanism more interested in sucking up to corporate interests than in joining hands with the godly.

How in the tank is Burr? With $2.4 million in donations, this distant relative of Aaron Burr received more money from political-action committees than did any other Senate candidate this year. "The main people he looks out for and answers to are the large corporations. That is the most troubling thing about Richard Burr to me," says Berni Gaither, a North Carolina Democratic Party official. Democratic activist Hayes McNeil puts it more succinctly: "Burr's record in Congress looks like a whore's bed sheet."

The good life, Burr-style, can be awfully good indeed. In April 2002, the National Association of Broadcasters — the fine folks who brought you corporate media consolidation — flew Burr, first-class, to Las Vegas for its annual convention. The amenities included poolside drinks and a massage, although Burr reportedly reimbursed the association for his spa stay. "It's extremely valuable for members to get that overall snapshot of their particular industry," said Burr, who at the time was vice-chair of the Energy and Commerce Committee. "If not, we rely on everyone to come up here and tell us how things have changed."

North Carolina remains a place apart. Burr and his unsuccessful Democratic opponent, Clinton White House chief of staff Erskine Bowles, were falling over each other to take credit for a federal buyout of the state's struggling tobacco farmers. But there is an area where Burr stands out: his contempt for the environment. The League of Conservation Voters has named Burr one of its "Dirty Dozen" (along with fellow freshmen senators-elect John Thune and Mel Martinez). The particulars: he supported President Bush on an energy-bill provision protecting manufacturers of the gasoline additive MTBE from lawsuits over groundwater contamination; he voted six times against a ban on drilling for oil off North Carolina's Outer Banks; and he has opposed efforts to reduce mercury contamination and greenhouse-gas emissions.

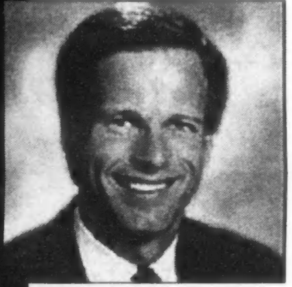
"He has one of the worst environmental records on clean air and clean water in the US Congress," says Mark Longabaugh, the league's political director. "That's one. Two, throughout his entire career he has shown a bias toward special interests, oil and gas or other polluters."

Sources: the Raleigh News & Observer, *October 27, 2004; the Durham* Independent Weekly, *July 7, 2004;* the Washington Post, *March 11, 2003;* Grist *magazine, October 26, 2004; National Review Online, September 22, 2004.*

5) John Thune

A simple-minded campaign of flag-waving and heterosexuality

Of all the freshmen Republican senators-elect, there is one celebrity — John Thune, of South Dakota, who knocked off Senate minority leader Tom Daschle. But though Thune, a former congressman, is an ultra-conservative with ties to the religious right, he doesn't stand out for any particular policy outrage. Rather, Thune is a master of the sort of political cheap shot that excites the imaginations of those who like their symbolism both simple and stupid.



Take, for instance, a debate between Thune and Daschle on NBC's *Meet the Press*. Thune was agitated over something Daschle had said in March 2003, just before the war in Iraq began — that is, that "this president failed so miserably at diplomacy that we're now forced to war." Never mind that *a)* Daschle was speaking the truth, *b)* he had voted in favor of the war resolution and later backed the $87 billion in reconstruction money for Iraq and Afghanistan, and *c)* he was a veteran and Thune was not. Thune took the opportunity to accuse Daschle of something close to treason, saying, "What it does is emboldens our enemies and undermines the morale of our troops."

Or take a proposed constitutional amendment against flag-burning — a cause that you might have thought had gone out of style with George H.W. Bush way back in the 1980s. Not, apparently, in South Dakota. "Unfortunately, Senator Daschle has consistently voted against this amendment. My record on this is very clear," Thune said at an event in Rapid City featuring some three dozen veterans, the recitation of the Pledge of Allegiance, and the singing of "The Star-Spangled Banner." Don't you wish you'd been there?

Or, finally, take a radio ad that the Thune campaign broadcast this past summer that attempted to lump together Washington, Massachusetts, gay marriage, and Daschle in one unsavory stew. "The institution of marriage is under fire from extremist groups in Washington, politicians, even judges who have made it clear that they are willing to run over any state law defining marriage," Thune intoned. "They have done it in Massachusetts, and they can do it here."

This is just ugly, nasty stuff. The intellectual dishonesty of it all is matched only by its sheer brazenness. By appealing to voters' fears and by demonizing anyone who would get in his way, Thune, unfortunately, demonstrated that he is well-qualified to join the Republican majority. ■

Dan Kennedy can be reached at dkennedy@phx.com. Read his Media Log at BostonPhoenix.com.

INSULTS TO INJURY

Sometimes, the fish in the barrel deserve to die

Screw you, America

BY CLIF GARBODEN

> *America speaks with one voice.*
> *Unfortunately, it emanates from its ass.*
> — Barry Crimmins

DON'T FORGIVE my anger. All this needs to be said. And I know that as soon as that stiff-faced to-the-manure-born right-wing lackey in the White House tries to appoint a 21st-century counterpart to Roy Bean to the Supreme Court in a few weeks, more people are going to wish they'd said it sooner. John Kerry fucked up. More important, America fucked up. And the people who fucked up the most — you infamous red-staters — are going to suffer along with the rest of us. To put it in lingo a NASCAR devotee would understand, "Y'all deserve a good talkin'-to."

John F. Kerry, you're first.

In your befuddling concession speech, you actually called for unity and healing. Sounds good, clown, but can't you even imagine for a second that the people who supported you so zealously for the past five months might just see that insincere gesture of good sportsmanship as a betrayal? See, unlike you pols, we voters actually *believe* in shit. We believe that George W. Bush and his henchpeople are a real threat to the survival of democracy. We believe that they're killing people for profit. And we believe that they don't have a goddamn clue about forfending terrorism on US soil.

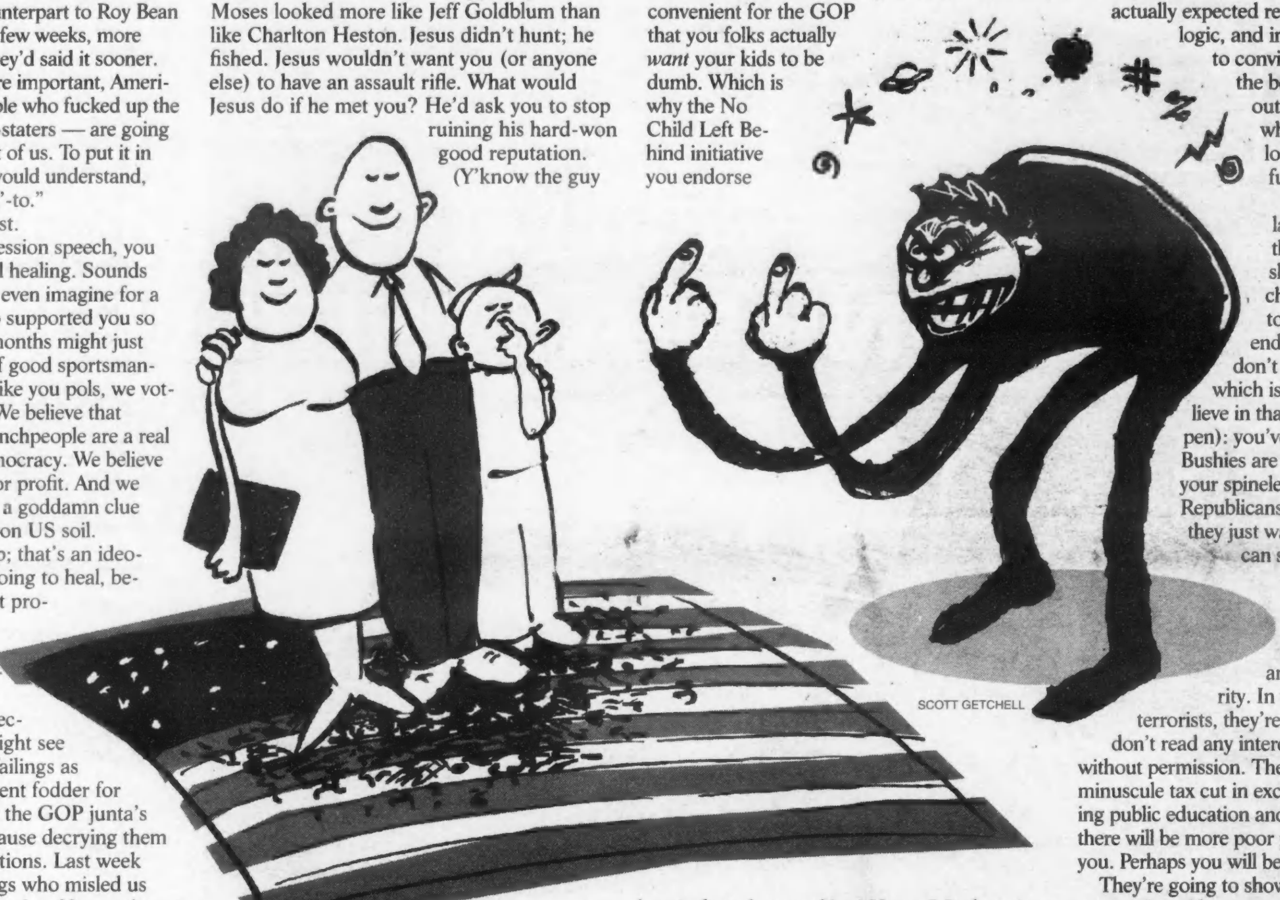
That's not a position gap; that's an ideological gash. And it's not going to heal, because, unlike you expedient professional truth-manipulators, I'm not prepared to meet the enemies of freedom halfway just because you lost the election. Your speechwriters might see the Bush administration's failings as nothing more than convenient fodder for your campaign blather, but the GOP junta's sins don't go away just because decrying them no longer serves your ambitions. Last week they were the imperialist pigs who misled us into war and you were the savior. Now we're the goddamn Getalong Gang?! Screw that. Fight back or shut up.

Now, the rest of you …

A lot of us effete Easterners want to know: what the fuck is wrong with you?! You voted against your self-interest at every turn (you dumb-asses in South Dakota deserve special credit for voting out one of the most powerful Democrats in the Senate) and re-elected an ignorant cowboy who can't be trusted to remember a lunch order, never mind run a country. What in the name of God …?! Wait, it *was* in the name of God, wasn't it? Rendered weak and ignorant by a spoon-fed climate of fear, you slack-jawed inbred flatlanders have sought refuge in the traditional twin towers of mindlessness — jingoistic patriotism and fundamentalist religion. God's on your side. Like hell. Jesus loves *us*, dammit.

Okay, you want God? Let's talk about God. Your religion is bogus. Fundamentalism, the facile belief in the unexplained and unresearched, is something you born-agains (couldn't get it right the first time, huh?) share with Al Qaeda, whose ideologues doggedly adhere to religious misinterpretations every bit as silly and dangerous as yours. Just like you, Muslim fundamentalists long to impose an unrealistic and intolerant pseudo-Calvinist morality on the world. In fact, America's religious right has so much in common with the Shiah, it's a wonder you guys don't invite them to join the Rotary. Born-againsters look for the face of Christ in the wallpaper; fundamentalist Muslims hallucinate the voice of the 12th Imam; but aside from that (and extremely divergent attitudes toward pork), you both hate the same stuff — homosexuality, pacifism, Jews, education, uppity women, enlightenment, short skirts, gangsta rap, tattoos, infidels … (They also share your love of super-lethal weaponry.)

Well, sorry to burst your holy bubble, Jesus freaks, but God did not create the world in seven days; that's just ignorant. Like a lot of stuff in the Bible, it didn't happen. And Moses looked more like Jeff Goldblum than like Charlton Heston. Jesus didn't hunt; he fished. Jesus wouldn't want you (or anyone else) to have an assault rifle. What would Jesus do if he met you? He'd ask you to stop ruining his hard-won good reputation. (Y'know the guy *died* to redeem your sorry ass; you might at least show a little respect for what he was really about.)



SCOTT GETCHELL

What else is bothering you self-destructive morons? What other overwhelmingly urgent issue caused you to vote yourselves into the retirement poorhouse and sacrifice the four freedoms? Gay marriage? Dig it. Right at this moment in your little picturesque insular East Silage-for-Brains, USA, there are gay and lesbian couples walking around — possibly even copulating. Really. It's been going on around you all your lives, and you've never been hurt by it. Now, if these same couples were "married" in any legal sense, they'd still walk and copulate as usual and it still wouldn't make any difference to you. You don't like or understand homosexuality? Fine. Nobody's asking your permission. But it's not your problem. And hiding it won't make it go away. Nor will persecuting gays change anybody's sexual preference. So, to put it aptly, go fuck yourselves and leave other people alone.

Anything else? Education deform … er reform. Some of you weren't even born the first time when, in 1968, legendary secular-humanist prophet Frank Zappa wrote: "All your children are poor unfortunate victims of lies you believe. A plague upon your ignorance that keeps the young from the truth they deserve." We repeat, creationism is absurd. Yet in the name of protecting this ridiculous and irrelevant belief, you toothless crank-heads are willing to eschew all science and learning this side of Copernicus. (Or do you still think the sun orbits the earth?) The Bushies really *are* on your side here. Leaders like G.W. and (yes, it's a fair comparison) Hitler rise to power by exploiting the support of the weak and stupid, so it's in their interest to encourage weakness and stupidity. That's where universal education becomes a threat. Education encourages creative thought. Creative thought empowers people. Fascists hate creative thought. So it's incredibly convenient for the GOP that you folks actually *want* your kids to be dumb. Which is why the No Child Left Behind initiative you endorse has, in fact, done nothing! Happy? Perhaps ignorance really is bliss.

What else is on your hate-laden Limbaugh-laid table? Flag burning? It's just cloth, guys. Sex ed? Heaven forbid your daughters learned the facts of life in time to prevent having to avoid an abortion.

Gun control? We said "control," not confiscation. And there are high-powered automatic weapons most civilians really do not need. Even moose tend to come at you one at a time. "But shooting's *fun*!" you argue. "It's a sport." Breaking windows and driving 100 miles an hour are fun, but they're legally controlled activities. "But," you object, "how do I defend my family when the nigras and the Jews and the Communists from Harvard come on my property?" Right. Lock the gate; everybody covets your Tupperware and your chard. We'll be right over.

Does it really bother you cornpone chuckleheads that "we" think you're under-educated, culturally limited, and ignorant? Well, how about proving us wrong? For starters, get this straight: there were no weapons of mass destruction; the Iraqis did not attack the World Trade Center; lots of children (including many of yours) are left behind every day; the greenhouse effect is for real; and the Dixie Chicks were right. Pin down a few of those basics and then perhaps we'll talk.

Am I being elitist here? Disrespectful of the dignity of the masses? I fuckin' hope so, because 51 percent of the masses have had their say and it doesn't make sense. Besides, when I think about people being tortured while they're held without representation at Guantánamo and Iraqi families crawling out of the rubble of their own homes, I'm not too worried if I insult some Bible-sucking insurance salesman or a possum-breathed saw sharpener.

TOO HARSH? I know (because I've been so chided) that there are lots of good, right-thinking/left-leaning liberals out there who feel it's my responsibility to "understand" you. These are good people; unlike you assholes, they voted the right way. But this is why in true progressive circles the word liberal attracts adjectives such as "wishy-washy," "self-serving," and "useless."

In its own well-intentioned way, liberalism is, when you think about it, almost as big a problem as fundamentalism is. See, as much as I disagree with you and am disgusted by the shallow and pathetic pawns you've become, I respect your potential. That's why liberal Democrats can't bring themselves to do what the Republicans do so well — cynically lie to you for selfish gain. (Do you really think Kerry would have banned the Bible?) We *nice* people actually expected reasoned arguments, logic, and incontrovertible evidence to convince you that Kerry was the better candidate. Turns out that the GOP's double whammy of fear and loathing is a more powerful vote-getting tool.

Of course they, not we, laid the groundwork there. And that's the real shocker you fly-over chicken-rubbers are going to realize just before the end (of freedom, that is; I don't mean the Rapture, which is something *else* you believe in that's not going to happen): you've been duped, and the Bushies are laughing at you behind your spineless backs right now. The Republicans don't care about you; they just wanted your vote so they can stay in power and make their oil-and-blood-soaked cronies even richer. They're going to send your job overseas and destroy Social Security. In the name of catching terrorists, they're going to make sure you don't read any interesting books or travel without permission. They're going to toss you a minuscule tax cut in exchange for under-funding public education and social services, so there will be more poor people around to bother you. Perhaps you will become one of them.

They're going to shower the pharmaceutical companies with excess profits while denying you life-saving medical attention. They're going to let corporate conglomerates fill the air you breath with carcinogens while they discourage clean-energy research. They're going to insist the ozone layer's okay until y'all bake your little red asses off. They're going to alienate the rest of the Western world and any portion of the Eastern world that isn't willing to supply Wal-Mart with cheap labor. They're going to throw more Saddam-esque bogeymen in your face while tacitly supporting Saudi terrorists and ignoring nuclear-armed Korean dictators. They're going to rig the system so that even you law-abiding yahoos won't be able to get a fair trial. And worst of all, they're going to dehumanize your children and send them off to kill or be killed in the name of oil profits.

And you bought into it all because you're afraid. And you're afraid because they scared you. And it was all so unnecessary. You don't have to be frightened. You (okay, most of you) aren't really stupid or helpless. I know you at your worst and best. I grew up with you; I shared outdoor plumbing with you; I complimented the dead deer hanging on your front porches. You can open your minds and accept or reject things on their merits instead of on their reputations in small-minded circles. You *can* think for yourselves.

And some day, you might figure that out. Meanwhile, you deserve what we all got thanks to you, you bastards. ■

Clif Garboden can be reached at cgarboden@phx.com.

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Questioning Ohio

OHIO, *continued from cover*

First, a *Phoenix* analysis suggests that more Ohioans may have tried to vote for Kerry than for Bush, and couldn't — in which case by rights W. should be packing his bags and shredding his files, rather than plotting his second-term agenda.

And besides — isn't this kind of thing horrible even if it didn't happen to tip the election this time?

BUSH HAS, at the moment, won Ohio by 136,483 votes, but a number of considerations throw that lead into serious doubt. For one thing, thay number will likely diminish when the state's approximately 155,000 provisional ballots are processed. Most of those who had to use provisional ballots probably were first-time voters whose names had not made it onto their precinct lists, observers say, and first-timers went 54-46 for Kerry in Ohio, according to exit polls.

Another 92,672 votes were discarded, according to the Cleveland *Plain Dealer*, mostly due to now-familiar problems with punch-card ballots. Those punch-card machines are — surprise, surprise — predominantly used in urban areas that tend to vote Democratic. In Cuyahoga County — two-to-one Kerry country — a voter reported misaligned holes and out-of-order pages on the punch ballots to Election Protection, a nonpartisan coalition of organizations led by People for the American Way Foundation, which was monitoring elections in select states, including Ohio.

Leaflets seen in several parts of the state informed voters that, due to high expected turnout, Republicans would vote Tuesday and Democrats would vote Wednesday.

Punch cards also probably slowed down the voting process, suggests Carlo LoParo, spokesperson for the Ohio secretary of state, as voters with memories of Florida made super-extra-sure to remove the chads they produce completely. "People were a little more methodical, making sure they didn't leave any hanging chads," agrees Dan Trevas, communications director for the Ohio Democratic Party.

But wait — wasn't the Help America Vote Act of 2002 supposed to help rid states of these machines? Why, yes — in fact, Ohio received $133 million from the federal government specifically to replace those old clunkers with new DRE and optical-scan machines. The state even contracted with venders. But then Secretary of State Kenneth Blackwell — a Republican — had a change of heart. The technology was not sufficiently proven secure, he said. Nothing has been purchased. The $133 million stayed in the bank. "We weren't going to spend it on more punch-card machines," says LoParo. Or on more poll workers, or training, or any of that nonsense.

"There should have been a lot of effort [put into], instead of talking about challengers, talking about getting enough machines and getting ready to handle the large turnout," Trevas says.

THE CHALLENGERS Trevas has in mind were, of course, the Republicans deployed to polling places to make voters prove they weren't committing fraud. At the last minute, the state Republican Party finally won the right to carry out the plan from the US Court of Appeals for the Sixth Circuit, after a lower-court judge had ruled that it would be too intimidating.

As it turns out, the Republican challengers were not especially disruptive, observers report. But they were one element in a broad pattern of alleged intimidation and deception. In Cuyahoga County, according to one Election Protection caller, black voters were asked to show ID, but white voters were not. In another area some African-Americans reportedly were redirected to incorrect polling places across town, says Scott Britton, executive director of the League of Women Voters of Ohio. According to multiple reports, in the days leading up to the election, phone calls and leaflets directed low-income and minority voters to incorrect polling locations. (Although some might not have been dirty tricks — a Democratic get-out-the-vote group in Marion County was giving out a wrong address by mistake, Trevas says.)

There were cruder attempts at dissuasion as well, including leaflets seen in several parts of the state, including Columbus, informing voters that, due to high expected turnout, Republicans would vote Tuesday and Democrats would vote Wednesday. "I saw one of those leaflets," Trevas says. "There were a lot of dirty tricks."

Serious questions have also been raised about absentee ballots, which may have been withheld from those who requested them — a problem in the Bay State as well. The single biggest election complaint in Massachusetts came from college students who sent for, but never received, absentee ballots from their home states, says David Harris, executive director of the Lawyers Committee for Civil Rights, in Boston. He received at least 50 such complaints from Harvard alone. The same problem reared its head at Boston University, says BU psychology professor Deborah Belle: more than a half-dozen of her students told her similar stories.

We don't know yet how many of those students were trying to vote in Ohio, but we do know that the Republican-led Ohio legislature prevented the elections department from implementing expedited absentee balloting and early voting, says Trevas. Then, Blackwell barred those who never received their absentee ballots from casting provisional ballots in person — that is, until Election Day, when a Toledo woman filed and won a lawsuit against him in US District Court.

MANY OF THOSE who did get to the polls had to wait ages to get to a booth. There were reports of waiting times of two-and-a-half-hours in Cleveland, five in Columbus, and six in the college town of Gambier.

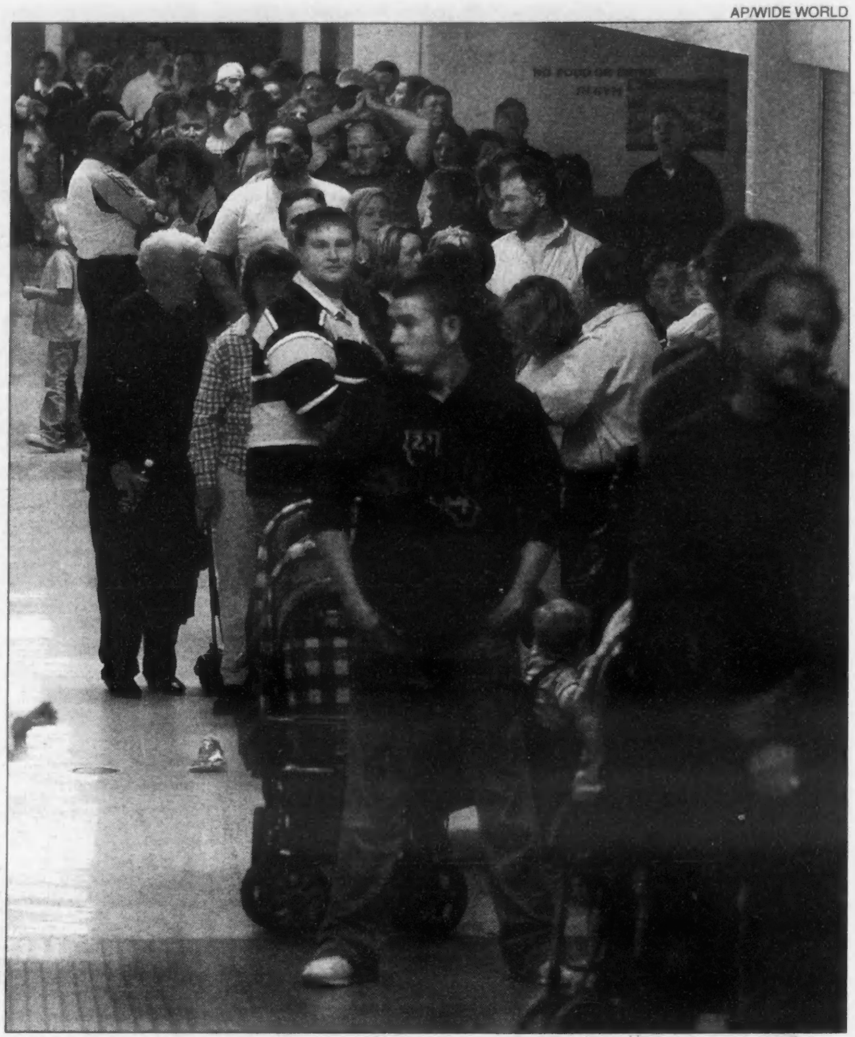
This was all officially blamed on extraordinarily high turnout, but many disagree. After all, turnout was actually *lower* than predicted by the Secretary of State's office, and the increase from 2000 worked out to just 64 additional voters per Ohio precinct. "Everybody saw it coming — the huge lines, the huge voter turnout," says Britton. "We're very concerned that county officials did not adequately prepare."

"It was poor planning, and I think you lay that on the head of the governor and secretary of state," Trevas says.

But Republican governor Bob Taft and Blackwell did prepare: they *reduced* the number of polling places, ensuring long lines.

As noted above, the state had been anticipating the purchase of DRE machines, which are both more expensive and — at least in theory — quicker. That meant, according to Blackwell, that counties could make do with fewer machines without affecting the lines, and fewer faster machines meant that counties could merge small precincts together to share them. The Republican-led legislature helped encourage precinct consolidation by raising the maximum allowable number of registered voters per precinct. So, some counties merged their polling places, cutting as many as 48 percent in some cases.

AP/WIDE WORLD



SUPERHUMAN PATIENCE *was required to endure the long lines — up to six-hour waits — to Ohio's voting booths, which appears to have been engineered by the state's powerful Republican leadership.*

When the state suddenly nixed the new machines, those counties were left with fewer polling places for more voters, with the old slow machines, and about the same number of poll workers. Erie County consolidated 101 precincts in 2000 into just 62 this year. As a result, the average number of voters per precinct in Erie nearly doubled, from 355 to 640.

"Our county was in a budget crunch," says Ruth Leuthold — Republican — director of the Crawford County Board of Elections, which went from 67 precincts to 46. "We did it due to budgetary reasons, and to go to electronic voting."

The long lines were greatly exacerbated by the poll workers, whose average age was 78 statewide, according to Bryan Williams, director of the Summit County Board of Education.

And in case the octogenarians were too nimble, Williams — Republican — encouraged them to take their time. "At their training, I emphasized accuracy over speed," Williams says.

At one Columbus site, the head poll worker was a half-hour late to open up, "and things went downhill from there," reported the *Columbus Dispatch*. Several other poll workers in the county overslept, according to the paper. And oddly enough, the same thing happened in Cuyahoga County, where four polling places opened late, according to the Cleveland *Plain Dealer*. Another poll worker was fired for showing up drunk.

Nobody in Columbus's Franklin County, including poll workers, could reach the elections-board office by phone — even when machines broke, which was frequent. For a 45-minute stretch at one site, all three voting machines were inoperative, according to the *Dispatch*, which added that half of the 100 people in line left without voting.

Almost certainly, long lines disproportionately disenfranchise poorer, working-class voters, who tend to live in high-density city precincts, and have less flexibility in their schedules. "We heard of folks who were told by their bosses they have to get back to work instead of stay and vote," says Britton.

LoParo of the Secretary of State's office dismisses the concern, saying that "we have heard anecdotally" that only a few people showed up but didn't vote. But Ohio newspapers were filled with anecdotes to the contrary. And many people probably didn't bother to show up, as word about the long waits spread. "People were in line on their cell phones telling their friends not to try to take one hour to vote — everybody was in line doing that when I went," Trevas says.

HERE'S THE rub: a *Phoenix* analysis shows that the precinct reductions disproportionately hurt Ohio's Democratic turnout.

Of Ohio's 88 counties, 20 suffered a significant reduction — shutting at least 20 percent (or at least 30) of their precincts. Most of those counties have Republicans serving as Board of Elections director, including the four biggest: Cuyahoga, Montgomery, Summit, and Lucas.

Those 20 counties went heavily to Gore in 2000, 53 to 42 percent. The other 68 counties, which underwent little-to-no precinct consolidation, went exactly the opposite way in 2000: 53 to 42 percent to Bush.

In the 68 counties that kept their precinct count at or near 2000 levels, Kerry benefited more than Bush from the high turnout, getting 24 percent more votes than Gore did in 2000, while Bush increased his vote total by only 17 percent.

But in the 20 squeezed counties, the opposite happened. Bush increased his vote total by 22 percent, and Kerry won just 19 percent more than Gore in 2000.

If the reduced number of precincts in those counties accounts for the difference, it cost Kerry about 45,000 votes. And who knows what might have happened had the state *increased* polling places in anticipation of the high turnout it knew was coming? And if the state had encouraged voting rather than threatened to challenge credentials? And if there had been no dirty tricks and intimidation? And if all had received their absentee ballots?

Would we be preparing for a Kerry presidency? We'll probably never know. ■

David S. Bernstein can be reached at dbernstein@phx.com.

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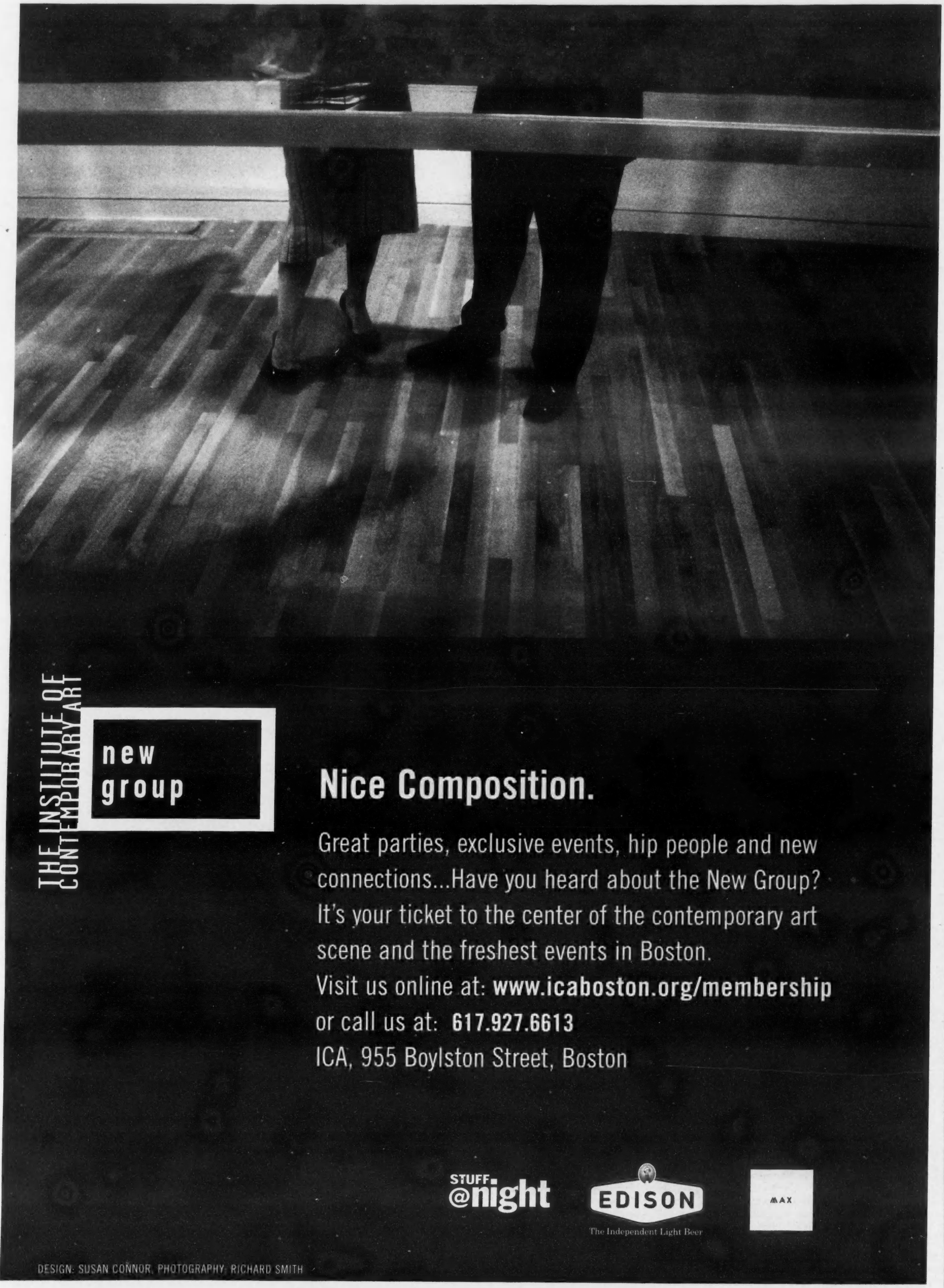

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ATTACK OF THE B-MOVIE DIRECTOR

Things get a little bloody when local cult filmmaker Warren Lynch decides to satirize a harmless consumer fetish

BY CAMILLE DODERO

LAST SUMMER, director Warren Lynch e-mailed a local film newsgroup looking for two things: a 22-to-35-year-old brunette or redheaded actress with "no visible tattoos or piercings" to play the part of "Sue," and an assortment of My Little Pony figurines. The 30-year-old auteur was setting out to make *Pony Girls*, a no-budget farce he described as the tale of a "My Little Pony fan club that goes too far and ends up sinking into cannibalism, necromancy, having sex with severed heads."

Although Lynch found the actress, he came up dry on the ponies. But that didn't stop him from shooting a preview demo, a sample reel of his flick. Renamed *Pony Trouble*, it's both absurd and fanciful, laughable and demented, phantasmagoric and gory. Working with the tech staff who helped the Boston resident make his last film, *Eyes of the Forest*, unpaid performers he found on Craig's List, and strangers that he, co-director Carolyn Wautaull, and co-producer Irina Peligrad recruited at parties, Lynch assembled a small cast and crew that include a nanny studying part-time to be a minister, a professional doctor and drug researcher, and the lead singer of local hard-rock band.

The plot of *Pony Trouble* is simple — sort of. Toy company Hasbro — or "a Hasbro-like company," Lynch once noted, sensitive to the dangers of corporate defamation — holds a "Why I Love My Little Pony" essay contest. The grand-prize winner is Cindy, a spacey blond candy-raver who submits a compelling dissertation about her 11-person My Little Pony fan club. The toy manufacturer dispatches two young documentarians, Bob and Dave (played by Lynch), to collect footage of Cindy's group for a short film. They soon learn, however, that these Pony enthusiasts aren't simply a harmless gathering of prepubescent horse lovers, but obsessive freaks who conjure spirits from their equine playthings, perform orgiastic rituals, embark on stimulant jags, engage in frenzied live-action role-playing (LARP), and eventually partake in a flesh-eating feast, with the feckless Bob serving as the main course, while a drugged-out Dave gets it all on film to the ethereal, echoing whispers of electropop trio Freezepop's "Outer Space."

The acting — or, as co-writer Gabriel Boyer describes it affectionately, "non-acting" — is campy. But as the scantily clad fan club chews on Bob's stringy, pink-and-red intestines while he hollers on a table, his entrails look almost real. Turns out, they were made of fake blood, Karo corn syrup, Vaseline, food coloring, and sausage casings stuffed with hamburger. But the essential ingredient was sparerib barbecue sauce. "That was the killer ingredient," recalls Scott Matalon, the lead singer for Daisycutter, who cooked up the bowels. "That was the *tang*."

Lynch didn't mind raiding the kitchen cabinets for intestinal-bricolage materials. As he declares in a no-budget manifesto posted on the *Eyes of the Forest* Web site, "I believe that you can say more with 50 cents and some old straw hat than you can with a diamond." Lynch's primary intention behind *Pony Trouble* isn't to skewer Hasbro or My Little Pony specifically, but to mock consumer culture generally, the American tendency to forgo individual creativity in favor of mass-produced commodities. And the film's low-budget production supports that sentiment.

But co-director Carolyn Wautaull doesn't see *Pony Trouble* simply as criticism; she talks about it as an extreme expression of social estrangement. She likens the character of Sue, a yuppie microbiologist who moonlights as a Pony cultist, to the dual lifestyles of many professionals. "So many people have nine-to-five jobs, and they come home, put on their drag and club clothes, and go wherever the hell they go to be themselves," explains the 18-year-old MassArt student. "They find refuge. They're freaks. And they find comfort and sanity in this insane world of their own construction. Which isn't so terrible." She pauses. "Except, you know, for the cannibalism."

ANDREA FISCHMAN

CULT FIGURES: *director Warren Lynch, in leather jacket, center, with the cast of his in-production B-movie,* Pony Trouble. *Strangely, not pictured is Andrew Sewell, whose character gets eaten in the film.*

MY LITTLE PONY, of course, is Hasbro Industries' line of pastel plastic horses with synthetic manes and feminine names like Bubbles, Snuzzle, and Blue Belle. The toys spawned both a television show and *My Little Pony: The Movie* (1986), a full-length feature with voice acting by Danny DeVito and Rhea Perlman. Nearly two decades later — after the ponies had been removed from American shelves only to be returned due to fan outcry — the figurines gave rise to a self-described "Pony community" who trade the horses online, share tips on, say, the best way to "reroot" hair in bald ponies, and actually convene in "Pony groups" where they call one another by alternate "Pony names." One mother and daughter from Texas who sell Pony paraphernalia on eBay call themselves, respectively, Sparkle Pony and Cool Breeze.

The idea of turning the compulsive habits of My Little Pony collectors into cult-film fodder grew out of a collaboration between Lynch and writer/actor/musician Gabriel Boyer. Lynch's own moviemaking avocation started a couple of years ago, after he produced "Whimsy," a variety-cabaret night at Cambridge's Zeitgeist Gallery, which he describes as a place "where the most alienated people could express themselves on a stage, no matter in how weird a form." After organizing the weekly event for a year or so, he decided to bring film to the fringe. "I thought that the ragged weirdos should have movies too."

His first act of celluloid generosity to the ragged-weirdo community was to form a no-budget production company, which he named Pixy Glamour Productions. "I always want my movies to have fairies in them. I always wanted to do something to increase people's faith in magic, silliness, fairies, and unicorns," he says, laughing. "So that's why I started a movie company: so I could make fairy-propaganda films." Under the Pixy Glamour rubric, Lynch produced *Eyes of the Forest* (2003), a 40-minute "medieval fantasy about this knight who goes off in the woods to transport a noble lady somewhere and they get ambushed by brigands." Lynch spent $300 and a year of his life on the project. "As is usual in my movies, everything goes terribly wrong." There was no cannibalism in *Eyes of the Forest*, "but there was nudity," Lynch says with a chuckle. "And there was a guy getting slapped in the face by a penis. And of course, fairies too. There were fairies."

After *Eyes of the Forest* screened at the Coolidge Corner Theatre and then played at the Liberation Film Festival, which Lynch hosted himself just to show his movie again ("Yeah, I lost a ton of money on that"), the filmmaker was hunting for something else to direct. A while back, Boyer had hosted something called Bedroom Theater, weekly theater performances staged for friends and acquaintances in his Jamaica Plain loft bedroom. One time, Lynch showed up carrying a My Little Pony lunch box. "It was funny to me," remembers Boyer, who is also editor of local indie publisher Mutable Press. So when Lynch asked Boyer to write him something, he recalled the My Little Pony lunch box and says, "The idea just came to me in a flash."

"When Gabe started telling me about this My Little Pony thing, I could not stop laughing my head off," recalls Lynch. "And I was like, 'We *must* do that.' " The B-movie's working title was *Trouble in Rainbow Valley*. But soon after Boyer — a hobbyist filmmaker who also works part-time at the Coolidge Corner Theatre — wrote 75 pages of the script, he quit. "He couldn't finish it. He was like, 'I'm doing evil to humanity'," Lynch says.

"I did get a little self-conscious after a few weeks," admits Boyer. "I suddenly had qualms of conscience. It might have been that I didn't know where I was going [with the story], but it might have been this moral issue that I had to work out."

Lynch doesn't mind if people think *Pony Trouble* is twisted. Michael Pope, the experimental director of the performance-art/indie-film/musical project *Neovoxer*, who

See **PONY,** *page 28*

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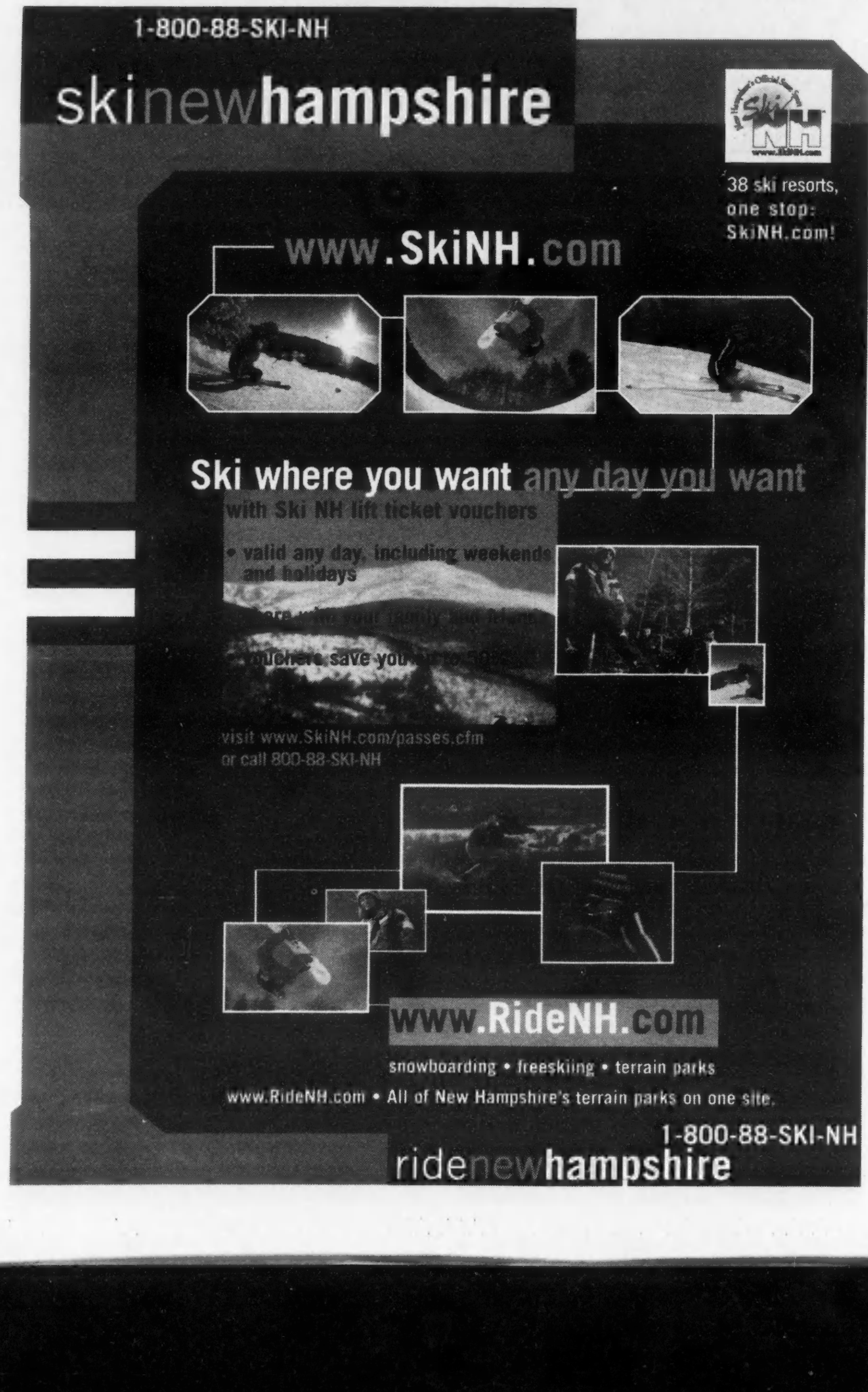
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PONY, *from page 27*

also did the Dresden Dolls' first video, called Lynch "sick in the head." One of the cast members, Sarah Perlstein, showed the demo to comedian Jonathan Katz, who is said to have pronounced it stupid. "It *is* stupid," says Lynch. "It's indefensible. It's a comedy. Comedies are supposed to be funny above all else, [above] all sanity or restraint."

Skinny, with high cheekbones, pale skin, and a curly mop of reddish-orange ringlets, Lynch speaks in a languid rhythm, even when he claims to be stressed — about the only thing convincingly Mormon (his native faith) about him. He's self-aware enough to realize that *Pony Trouble* is entirely silly and wholly gratuitous, but he delights in the absurdity, the madness of it all. "Warren is a man of many layers," says Melinda Frye, who stars in *Pony Trouble* as Cindy. "He's a case of still waters run deep. He's a nice guy, but he's not the kind of person that you feel like you know as soon as you meet him. He has a lot of mystery. He's intelligent and creative, but he's definitely marching to the beat of his own drummer."

> **'THE WHOLE CONCEPT OF MY LITTLE PONY IS TWISTED ANYWAY. AFTER ALL, THEY'RE CHILDREN'S TOYS WITH MAKEUP, PORN-STAR NAMES, AND TATTOOS ON THEIR ASSES.'**

ON THE first night of production this past August, Lynch had arranged to film in an artist acquaintance's South End home. The apartment complex had a hallway perfect for the demo's first scene, in which the two toy-company documentarians arrive at Cindy's home to find her panting lustfully at the door in black lacy lingerie. Bob and Dave understand immediately that Cindy is a seductive vamp. What they don't realize is that she's a different sort of man-eater.

It was 8:30 p.m. and the actors were already 30 minutes late. So while Lynch and co-director Wautaull waited for the leads to show, they discussed *Pony Trouble*. Wautaull, a film student with long silky hair and thick black eyeliner, shared her conceptual take on the story. "It's really a meditation on the psychological space between sanity and insanity," the MassArt sophomore explained. "On the one hand, they're sick and deranged. On the other hand, they're in their own whole world where they have these Pony values. And who's to say that's wrong?"

"Don't they take psychedelic substances?" said Taylor Syn, a skinny kid who occasionally held the boom mike for the production.

"Yeah, weed potion. And another does ecstasy," noted Wautaull. "But it isn't the drugs that brought them there."

Then Melinda Frye, the 24-year-old cast as Cindy, exploded through the door. With light blond hair and thin eyebrows, she was wearing red Chuck Taylors, a strapless white dress patterned with red cherries, and a pink knitted shawl. Perky, sweet, and effusive, she chattered in a high-pitched voice like a wind-up doll on trucker speed.

This was Frye's first introduction to Wautaull. "You really are the perfect Cindy," said Wautaull eyeing her up and down, in disbelief. "I don't think we could have dreamed of someone better."

"Thank you," said Frye breathlessly. "Thank you!" She plopped down on the couch and unpacked a plastic bag of My Little Pony swag: noisemakers, party paper cups, and a pink tin. Carefully lifting the tin's lid, as if it were Pandora's box, Frye removed her costume for the night's scene: a black bra with pink bows and a black lacy garter belt with a dismembered pink Pony head dangling off one side. "I thought it needed a little something *extra*," she gushed, showing off the headless horse.

Frye, Lynch later explained, was a shoo-in for the lead role. A Florida native who moved to Massachusetts over a year ago, Frye found Lynch's casting post on Craig's List. About 17 women tried out for the starring role, an audition that required ad-libbing dialogue with ponies. "Even saying that it's a movie about My Little Pony and cannibalism, there were still a bunch of actresses that were like, 'I'm not going to be in this,' once they read the script." Many were put off not by the flesh eating or the parading around in underwear, but by the prospect of making out with women. "There was like one [semi-] famous actress in *Baywatch* or something [who auditioned]. She was like, 'I'll do it, but only if I don't have to kiss any girls.' And I'm like, *'Well*, there's girl-kissing in it.' "

Frye didn't have a problem with a lesbian kiss. "I just think it's acting," she says. A part-time nanny and a seminarian at Andover Newton Theological Graduate School, where she's studying to become a Unitarian Universalist minister, Frye thinks *Pony Trouble* is "very funny." She showed it to both her employer and her own family. Asked how she reconciles taking the part of Cindy — a drug-addled, sexually promiscuous cannibal — with her ministerial calling, she responds, "I would definitely be up-front and unapologetic about it. I'm not afraid to talk about sexuality and violence. These things happen." She adds, "I can understand why people would be offended. I wouldn't want children to see it. *Pony Trouble* is not for everyone."

SINCE COMPLETING the first reel and sending the written synopsis to schlockmeister extraordinaire Lloyd Kaufman, head of Troma Studios (producer of *The Toxic Avenger* movies), in hopes that he'll take an interest, Lynch and Wautaull have resumed filming the rest of the script. Two weekends ago, on Lynch's 30th birthday, they gallivanted in the woods near Fresh Pond to film one of the live-action role-playing scenes, featuring two actresses cavorting around in papier-mâché pony heads.

Three days after that session, Hasbro sent Lynch a certified letter, insisting that he remove all copyrighted material from the picture. This wasn't completely unexpected. All along, Lynch maintained that if he were threatened with lawsuits, "we'd just change all the names and do it in a way that doesn't show products, that doesn't break any rules." One cast member suggested they just call the toy company Hasblow.

But Lynch isn't deterred. At the moment, he's changed the name of the "Hasbro-like" corporate giant to "Megatoy" and the contest is now called "Why I love the Pony Game." "The story was always about players of a fictional role-playing game based on My Little Pony, just now it's also based on Care Bears, Rainbow Brite, *Pee-wee's Playhouse*, *Thundercats*," says Lynch, explaining the revisions. As he's said before, "My intention was never really to poke fun at Hasbro or My Little Pony as such, but rather at our twisted, escapist consumer culture. And I think the new version reflects that more."

But there is something particularly funny about the My Little Pony aspect of the film. As Lynch himself said a while back, "A friend says the whole concept of My Little Pony is twisted anyway. After all, they're children's toys with makeup, porn-star names, and tattoos on their asses." ■

See the Pony Trouble *demo online at www.daisycutter.com/media/ponytrouble-demo.wmv. Camille Dodero can be reached at cdodero@phx.com.*

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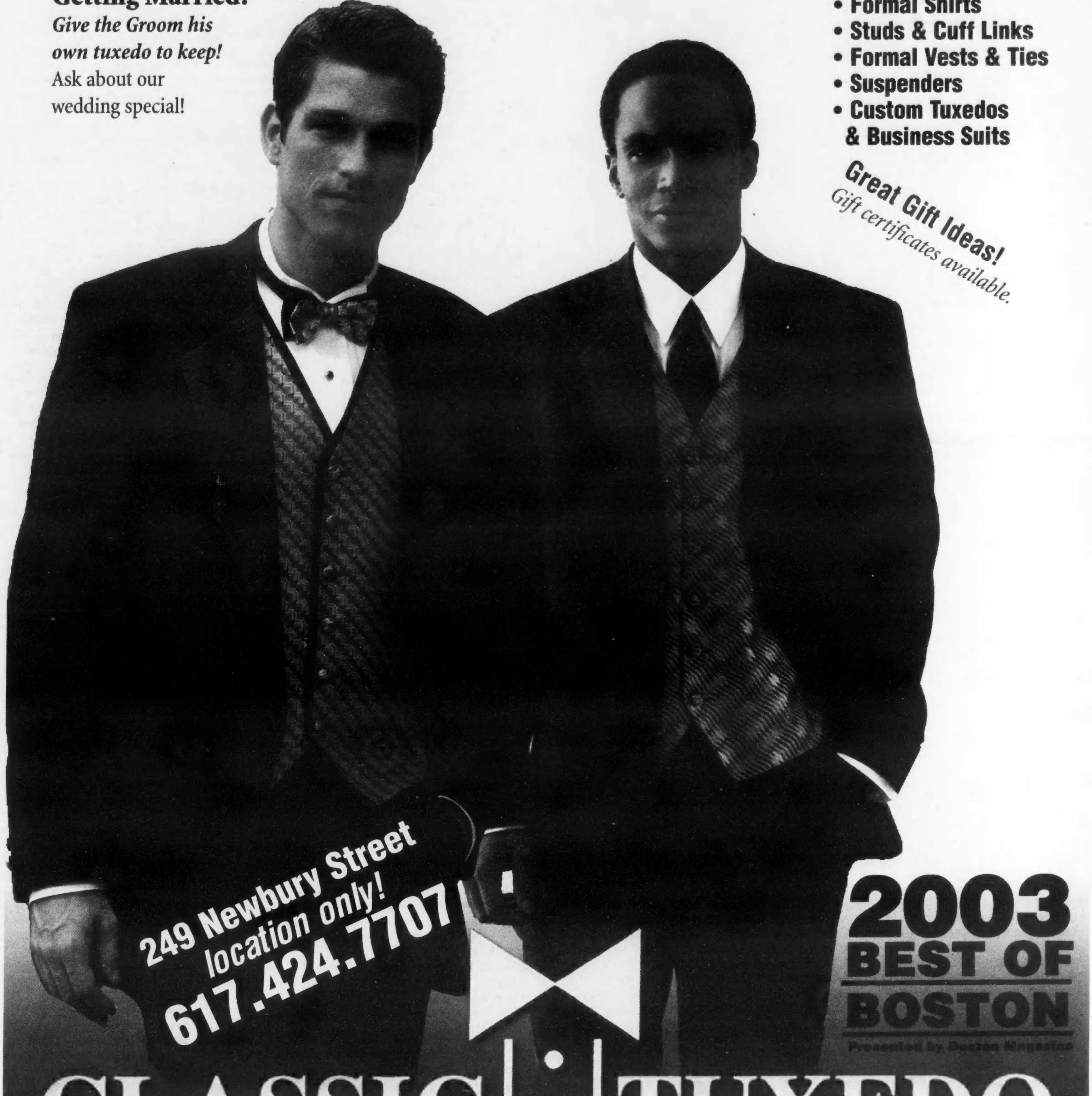

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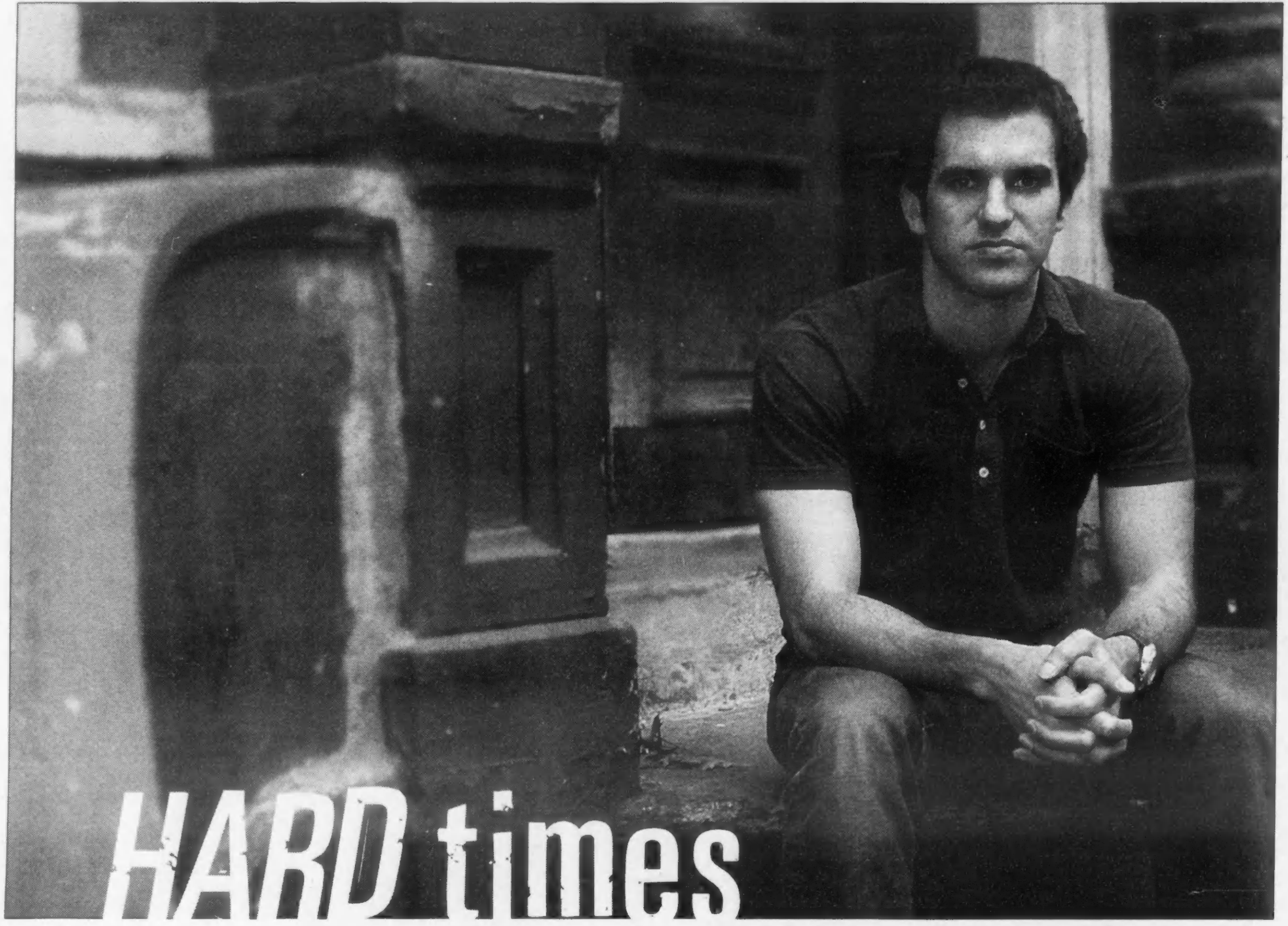

HARD times

Seth Mnookin reflects on his journey from junkie to *Newsweek* media expert to profiler of the scandals at the *New York Times*

BY TAMARA WIEDER

THE LAST TIME I saw Seth Mnookin, we were high-school seniors in Newton, sitting in a semicircle in Mr. Outerbridge's English class. He was outspoken and brilliant and thoroughly intimidating, and I imagined he was destined for great professional success.

And he was. But it hasn't come without struggle. Seth Mnookin was a teen alcoholic and drug addict. By his early 20s, he was a Harvard graduate hooked on heroin, a junkie who would endure numerous hospitalizations and rehab stints, and who would nearly die before his 30th birthday.

In most other stories, any ensuing professional accomplishments would likely be merely a footnote to such a troubled past. Yet here I am on the phone with Seth Mnookin, the former *Newsweek* senior writer; Seth Mnookin, the Kennedy School fellow; Seth Mnookin, the media expert. The success has come, and it's come big: his new book, *Hard News: The Scandals at the* New York Times *and Their Meaning for American Media* (Random House), is a thorough and riveting examination of the institution that is the *New York Times*, and how the Jayson Blair scandal and its aftermath nearly brought that institution to its knees.

Q: *What made you decide to write this book, and why now?*

A: I know this is probably not the most exciting answer, but the reason why I decided to do the book was because it was there. I had been covering the *Times* and covering media for years, and I was at *Newsweek* working as their media writer, and so I was covering the Jayson Blair story really, really intensely. As someone who's been a media junkie since I was in Helen Smith's journalism class [at Newton North High School], the *Times* has always been the most fascinating place, the archetypal American institution, the sort of pinnacle of American journalism and newspapering. When I thought about writing a book about Jayson Blair, that didn't interest me that much, because I thought that probably everything that should have been said about Jayson had been said, between the coverage at the *Times* and his own book. But when I thought about the chance to write a larger story about the *Times* and about its role in the American media landscape, that was something that appealed to me much more. I very specifically sought out a publisher that shared my vision of that, and did not want a quickie Jayson Blair book, or even really a Jayson Blair book at all, but wanted a more institutional look at the *Times* and also a study of leadership and everything else.

Q: *Whom do you see as the book's audience?*

A: I hope it's everyone. I tried to craft it almost like a thriller. I mean, it's totally clichéd, but the reason it's clichéd is because it's probably true for so many people: *All the President's Men* is what made me decide that I wanted to be a journalist, and it wasn't the notion of bringing down a president, it was just that the book and the movie — both of which I saw when I was, like, 13 years old; in fact, I remember when I read the book at my grandparents' house — it was so exciting. It was a detective story, and there was drama, and even though obviously you knew what the outcome was going to be, you got swept up in it.

> **'I've always been struck by the fact that if you are determined to perpetrate a fraud, you're going to be able to do it.'**

So as much as I could, I tried to make the whole story about the internal investigation [at the *Times*] read like a detective story. And to that extent, I hope that people who didn't grow up since the age of 12 wanting to be a newspaperman, and who aren't journalism junkies, I hope that those people will read this book and enjoy this book the same way they might read *A Civil Action*, even if they're not into civil litigation or whatever. Then on top of that, I hope that people at the *Times* will find out stuff about the *Times* that they didn't know, or people in journalism will think a different way about the choices that occur every day that decide how we get the information we get. My fantasy is that it would work on both of those levels, and appeal to a general audience and also a specialized audience.

Q: *How'd you get your access to all these* Times *people?*

A: The same way that I have gotten access to anyone: just through following up and following up and following up. The motto that I try to use is "professionally persistent." People kept asking me, when I was writing for *Newsweek*, "How did you get to Jayson Blair? He didn't talk to anyone." They asked as if there was some magic reporting jujitsu that I did that suddenly forced him to talk to me, and I didn't. I just kept on calling him, and I kept on e-mailing him, and I kept on calling. I think a lot of people thought, I'll put in a call, and if he wants to call me, he'll call back.

So with the reporting team, I wrote them e-mails, and I explained what the project was, and I said that I wanted to meet with them and explain where I was coming from before they even thought about whether they wanted to talk to me or not. I said that my only interest was in telling the story accurately, and if they would feel more comfortable using a more traditional magazine-type fact-checking procedure where you would call and check quotes by them, I would do that. Not saying that they could veto what they'd said, but just giving them an extra layer of comfort.

With some of the executives at the *Times*, they were obviously also very reticent and didn't want to talk to me, and they said, "Let us see your book proposal." And that was fine; I had no problem showing them that. And even when they said no, I kept them informed of every step along the way, and eventually I think that most people feel that if you're showing that you're going to try and be responsible, and you're clearly going to do it anyway, they would rather have a chance to include their perspective than risk it not being in there at all.

Q: *As a self-proclaimed media junkie, how surprised were you by the Jayson Blair scandal?*

A: If it's possible to be both totally shocked and not shocked at all, that's how I would describe my reaction. I've worked at newspapers, I've worked at Web sites, and I've worked at monthlies. I worked at *Brill's Content* and I've done some stuff for the *New Yorker*, and those two places probably have the most stringent fact-checking imaginable. That said, I've always been struck by the fact that if you are determined to perpetrate a fraud, you're going to be able to do it. I mean, fact-checking usually means calling up someone and asking them if something's true. So what's the difference between a reporter saying, "Yeah, I saw this person do this," and a fact-checker calling up X person, who's one person removed, and saying, "Did you see someone do this?" There's no real difference, and if you want to make something up, you'll find a way to do that. So the fact that Jayson did this *once*, especially with the pressures that face daily journalists, it didn't surprise me that it happened once. The fact that it happened for six months, and the fact that he was plagiarizing *when* he was plagiarizing from places like the *Washington Post* or the AP, the fact that when he was making stuff up, he was putting the made-up facts into stories that were among the most scrutinized stories of the day — *that* surprised me.

That's part of how, I hope, I'm able to capture a sort of excitement, because that very clearly amazed the reporting team. They get deeper and deeper into this and they just can't believe what's going on. There's this story unfolding before their eyes, and I think it's either [reporter] Dan Barry or David Barstow who describes it brilliantly: they were horrified at was what happening to their institution, and at the same time, their juices were flowing. I mean, they knew that this was an amazing story, and they were going to be the ones to tell it.

Q: *How would you have suggested that the* Times *move forward, and do you think it's done a good job of that?*

A: I think they have done a good job of moving forward, in some respects. I think that having an ombudsman was jumping off a cliff for them, and I don't know if they're totally happy they jumped off that cliff. The one thing that I really would recommend, and do recommend, is doing random spot checks. I know [publisher] Arthur Sulzberger feels like there are very good reasons not to do them, and I just don't understand what those reasons are. He says, well, there are whole categories of stories, like intelligence and some forms of reporting defense, that you *can't* do random spot checks on, and that's fine. But there are *huge* swaths that you can, and by the time someone gets to do intelligence reporting, they generally have a five- or 10- or 15- or 20-year track record, so those people probably are less likely to all of a sudden start changing the way that they work. I think that's also something that could help reassure the public. There would still be a lot of cynicism and a lot of distrust, but it would be something.

Internally, I'm somewhat of a Kremlinologist and have been following what they've been doing, but I haven't been following this era as closely as I did when I was either covering the *Times* for a daily or a weekly, or writing about it. But I think they have taken — and in particular Glenn Kramon, who heads up the new division in the paper that

See **MNOOKIN,** *page 32*

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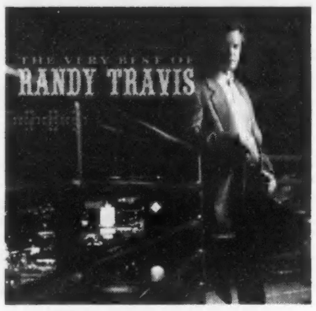
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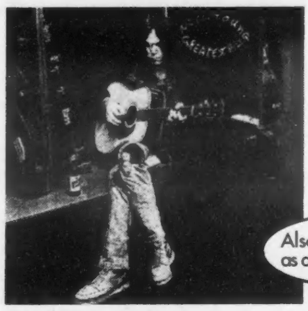
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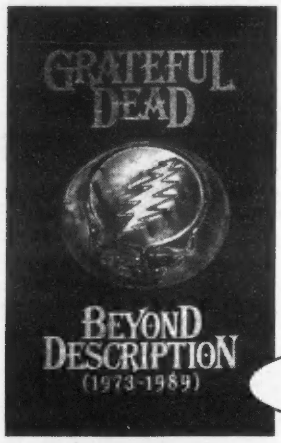
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MNOOKIN, *from page 30*

is in charge of internal communication and career development — I think they've done a good job of trying to rebuild things internally. And what Glenn says, and I would agree with him, is that the test is not really what's going on [now], but it's what's going on in five years. You can plan on doing anything for a month, but when your next deadline comes, or when all of a sudden you have a supplement that is crashing, and then an interview subject that cancels, this is a business where you don't have a lot of time, and anything that doesn't directly impact what you see in the next day's product can get dropped by the wayside. So I think the real test will be what happens when this memory, the memory of this trauma, fades even more.

Q: *Have you heard from anyone at the* Times *who's read your book?*

A: I have. The reason I don't want to say specific names of who I've heard from is because people there, I think, are understandably reticent about appearing as if they're institutionally endorsing it. But I got a very nice note from someone who's been there for a couple of decades who said he thought it captured the flavor of the institution better than any other book he's read. And I've heard from a lot of people, and the general tenor seemed to be that they didn't expect to enjoy it, or they didn't expect it to be a good book, and they thought it was. That said — and I'll toot my own horn all day long — I probably would be less likely to hear from the people who *didn't* like it. But so far the comments I've gotten from people at the paper have been very generous.

HARD NEWS
The Scandals at The New York Times and Their Meaning for American Media
SETH MNOOKIN

Q: *Was it always the goal that you would one day be writing* about *the media, and not just* for *the media?*

A: Not at all. Like almost everything in my career, it was a complete and total accident. In 2000, I was working for a small Jewish newspaper called the *Forward*, and I was covering politics for them, and I got a call from *Brill's Content*, and I was interested in them because it was a big national magazine, and they were interested in me because I was doing politics. They initially hired me to cover the presidential campaign, and I did, and that was one of the absolute thrills of my career. That's how I got into media reporting. It's been interesting and I think it's served me well, because there are people my age doing much more impressive work, but because the media tends to be a pretty solipsistic and self-involved industry, they might not get noticed as quickly, because they're not writing about all these characters. We tend to notice people who are writing about our own industry. So it was not something that I set out to do, but it certainly, in the end, ended up serving me well.

Q: *The book is blurbed enthusiastically by Hunter Thompson, and I read that he's a friend of yours. How'd that happen?*

A: He was the other reason that I decided I wanted to be a writer. [When I was] growing up in Newton and reading some of his political reporting or his collection of stories, he obviously made journalism seem incredibly glamorous and exciting. I wrote a story about him a couple of years ago for *Brill's Content* and went out to Colorado and visited him, and we just got to be friends. I spent a couple days out there, and then have seen him again a couple of times, and we got to be friends, which is quite a trip, as you can imagine.

Q: *How important a role did your heroin addiction have in shaping you as a writer — or did it play any role at all?*

A: I think that probably one of the things that was going on when I was using — among a lot of other things, and this was probably one of the smaller things — [is that] I definitely had this romanticized notion of myself as this sort of junkie outlaw writer. And unfortunately, I wasn't an outlaw and I wasn't a writer. I was just a junkie. I think the way it impacted me is that I didn't start working on my writing until later than I would've. I spent a bunch of years doing nothing, or almost killing myself, and I could've been spending those years working at a daily paper or figuring out if I wanted to write magazine pieces or newspaper pieces, or if I wanted to write fiction or nonfiction or whatever.

Q: *On the flip side, did your desire to be a writer have anything to do with your kicking your addiction?*

A: No, I don't think so. I think at the time that I finally quit, I was so far gone that it was much more primal. It was really like a life-or-death thing, and not a "I'm gonna make something of myself or not." That didn't play into it. I was really hanging on by a thread. And the only thing that changed is that I finally, somehow, was able to realize that.

Q: *Coming from a place where you were, at one point, hanging by a thread, are you surprised at where you are now?*

A: When I think about it, sometimes I am. I've been sober now for, I just passed seven years not that long ago. It doesn't feel quite as immediate as it did when I first got to New York, or when I first started writing for magazines, but the other day I out of the blue got an e-mail from someone who had known me when I was down in treatment in Florida, just saying how happy they were that I was doing okay, and it made me really think about, yeah, where I was at the time. When I think about that, it feels like a lot has happened. But the shorthand, from being a junkie to going on a book tour, feels more vertiginous than what actually happened, which was, you know, I started out at a daily paper in Florida, I moved to a weekly niche publication in New York, went to a struggling monthly magazine, went to a national magazine. So it was a more organic process than it sounds.

Q: *You left your job at* Newsweek *to write the book. What kind of anxiety does a move like that bring with it?*

A: I don't have a family to support, and I didn't have 10 years' tenure there, so I didn't have a big retirement account built up, so I think there was less anxiety than there might've had I had more outside obligations. I was talking with a friend before I wrote it, and I was talking about the reasons why not to write it, and the only reasons I could come up with were a fear of failure. It seemed like the worst thing that happens is I write the book, it's a horrible failure, and I go and try and get another job. I was hopeful that I had a good-enough reputation that I would still be able to get another job. ■

Seth Mnookin reads from Hard News *at Newtonville Books, in Newton, on November 16, at 7:30 p.m. Call (617) 244-6619. He also reads at the Harvard Coop, in Cambridge, on November 17, at 7 p.m. Call (617) 499-2000. For more information, visit www.sethmnookin.com. Tamara Wieder can be reached at twieder@phx.com.*

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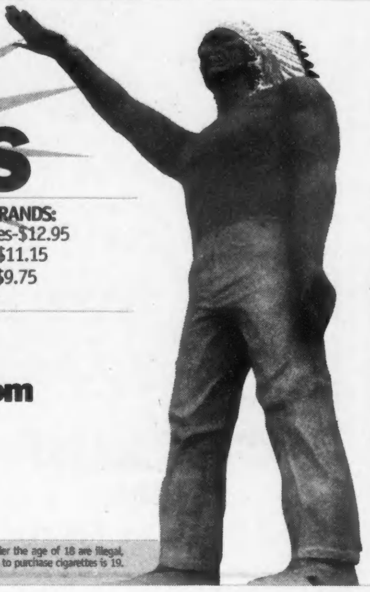

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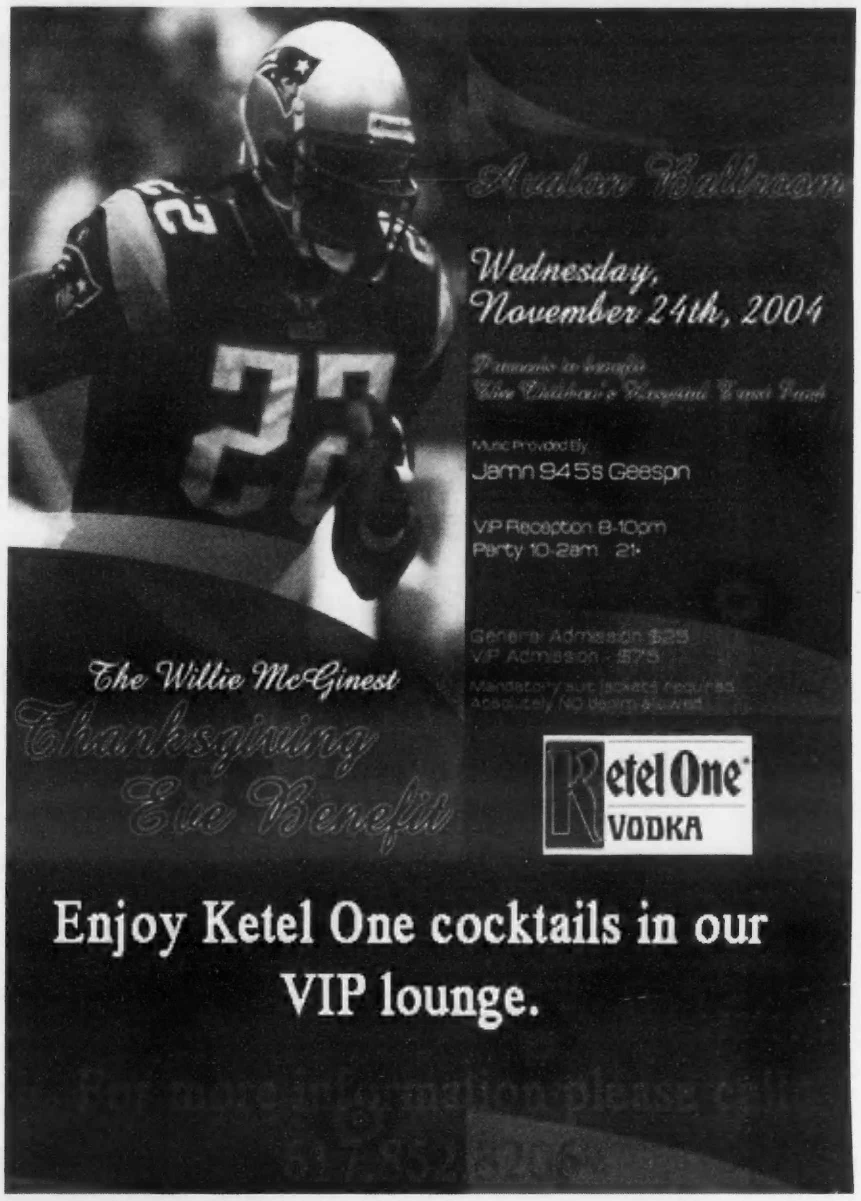
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I'm a shy good girl looking for someone dominant but caring to teach me, discipline me, spank me, satisfy me and guide me into sexual pleasure. ☎1127 (exp 11/18)

JUST A LITTLE TASTE
I would describe myself as a good-looking social drinker who loves to dance and meet people. I am looking for a tall, fun, educated, decent, good-looking guy who likes to dance. ☎1134 (exp 1/2/05)

GIRL NEXT DOOR
Average female, 5'5", petite, loves concerts, dining out, just looking to date a financially secure gentleman, 6'+, the bigger the better. ☎9850 (exp 12/16)

PRETTY PLEASE...
I have a dominant personality, but when somebody can control me it really drives me wild. I am a small, but curvy girl into politics and making my own clothes. In the bedroom I'm up for anything. Extremely creative and passionate person. I like when a person in a position of power takes advantage of little innocent me. I am looking for somebody who is passionate yet not afraid to take control. ☎9851 (exp 12/16)

WHATEVER YOU HAVE TO
I'm a black 21-year-old female who likes to have fun and is always down for some one-on-one time. I need a guy that likes to have sex and will do whatever he has to do to get it. ☎9700 (exp 12/16)

HAZY, TALL, AND SEXY
I am tall and sexy with hazel eyes and long wild brown hair. I've been thinking about trying new things thanks to the free porn I get. I am sick of guys who call once a month. I am a beautiful girl and I want to be seen. ☎9701 (exp 12/16)

LESLIE'S BACK
Looking for all my old friends. Waiting to hear from you. ☎9594 (exp 12/09)

BLACK BBW SEEKS WM
I am 5'5, with short dark hair, dark eyes, and dark skin, easy going, funny, and never married. I am looking to meet and date a white single, divorced or widowed white male only. I like a man who is funny, intelligent, affectionate, easy going, playful, energetic, and looking to find a lady to date for a real relationship, possibly leading to LTR. ☎9761 (exp 11/25)

CUM ON ME
I am looking for people I can kick it with who can really turn me on in every way! I am looking for someone who is not scared in bed that can just let the animal come out and try new things. ☎9765 (exp 11/25)

SASSY, SEXY WOMAN SEEKS...
Tall clean serious male, 30-55, race open, for D/s and safe oral fantasy. I am 5'8", blonde/blue, sexy and smart. No smokers please. ☎4431 (exp 12/16)

BOOTYLICIOUS BABE WANTS U
BiWF, 23, disease-free, with very high sex drive, wants to play with you if you're tall, dark and handsome. Threesomes, spanking, swapping, role play. Let's see whatcha got for me. ☎9639 (exp 11/18)

GIRL OF ADVENTURE...
...seeks wild journey! Sexy, spontaneous 34 yr old SWF seeks spiritual, creative, witty, charismatic male, 30-40, for all manner of kink. Cross dressers welcome. ☎4421 (exp 12/16)

SEXY LIL SUB GIRL
Sexy lil sub girl, 23, new to D/s, sweet, naive and naughty, 5', green-blue eyes, blonde. In search of sexy Dom who is experienced and genuine, 23-30, 6'+. ☎4483 (exp 12/16)

MISTRESS SEEKS PROPERTY
Beautiful and demanding black vixen, 29, slim, seeks ownership of generous and dedicated pigslut who knows his place is under my feet being teased, trampled, and appeasing my whims. Requirements include enforced chastity, financial submission, and domestic servitude. Penchant for foot worship, C&B, humiliation and discipline. Must be available days to appease this cinnamon goddess. ☎9239 (exp 12/2/04)

UNDER SEXED
I am lonely, overworked and under sexed! I am looking for a little me time! Does anyone want to have a little phone fun? I do! I'm looking for a person/s who are really interested in letting it all out. I want to cum a lot and hard. ☎9896 (exp 11/18)

SWEETEST TABOO
SBF, 25, gorgeous lips and thighs, open to anything and very adventurous. Looking to expand my experience and horizons. I enjoy oral and voyeurism. ☎4430 (exp 12/9)

SEXY, TALL, SINGLE
Kinky, fun SWF, 32, 5'9", brown hair, blue eyes, great breasts. Seeking tall, built, honest guy into BDSM, D/s and kink. ☎4416 (exp 1/15/05)

LET'S PLAY FOOTSIE
26-year-old, blue-eyed, erotic vixen, 5'7", fantasizes about stroking a man with my feet in stockings. You should be tall, erotic, serious about play, with large hands. ☎4479 (exp 12/12)

BRIANNA
Sexy, black Barbie doll, looking for a discreet sexual encounter. 38DD, 24, 38. Ebony brown skin with a soft touch. Looking to have fun. ☎9596 (exp 11/25)

LOOKING FOR A SPANKER
Beautiful, bossy, slim-waisted hispanic female, aged 31, is looking for a buff, and funny man to spank me. I am open to other BDSM activities as well. ☎1277 (exp 12/09)

SAFE/SANE DOMME
SWF, 43, tall, curvy, long black hair, trained in occultism, yoga, BD/s. ISO slim, straight, femme/androg SWM for LTR. Long hair a must. N/S, D/D-free. I mix affection with sadism. Lernen Sie verehren meine Narbe. ☎9059 (exp 12/09)

TAG TEAM
You and your tall dark friend knock at my door. I open it and you both walk in and sit on my couch. I strip for you both and dance a little naked. You're getting hard. I crawl to your lap, unzip your pants and orally pleasure you both. You bend me over the couch and take turns doing me, getting me ready for my ultimate fantasy of double penetration. Can you fulfill my fantasy? ☎9624 (exp 12/20)

MINUTEMAN?!
Hispanic single mom,36, seeks male companion (not looking for money!). You - tall, honest, blue collar, all-American guy. Me - attractive, fun & caring. Let's hang out, watch movies, have dinner and cuddle together. I don't like or have time for lengthy sex so prefer a quick man. I'm quick too so lets be quick together and enjoy life with each other! ☎9569 (exp 12/10)

I CARE FOR YOU
Petite Asian, 22, want man to serve. Very tight so prefer small penis. Like older man. Care for me and I care for you and take care your every need. Like naughty man and enjoy lots sex. Call me and won't be sorry. ☎9568 (exp 12/08)

GENTLEMEN:
Are you searching for a companion, playmate/mistress? Open-minded, discreet, very attractive female is looking for you. Be mature, clean, generous. Sincere replies only. ☎1173 (exp 11/25)

THE THINGS I CAN DO WITH MY LEGS
Frisky, open-minded female, 27, 5'10", with great legs, seeks tall and toned woman into spanking, bondage and role play. Make your fantasy come true. ☎4474 (exp 11/25)

HOT WET BRIT GIRL
Attractive college student from England, 24, new to Boston, needing rough, aggressive sex. I'm 5'6", 110 lbs, nice body, black hair, green eyes. In need of a big strong man to take me roughly every which way we can dream up. Sex with strangers is a big turn on for me. ☎9567 (exp 1/12/05)

MISTRESS SCARLET
Enter the den of this bodacious dominant SWF, 45, with red hair and green eyes. Become acquainted with my wardrobe on you. Sip my sweet tea; be ready to obey my every command. Taste my cream till you want to scream. Will train beginners. Cross dressers/foot worship welcome. ☎9688 (exp 01/07/05)

ORAL

Attractive, sexy SWF, 32, 5'5", brunette, nice body, 34C. Seeks SWM, 30+, for reciprocal oral fun, possible LTR. Enjoys exhibitionism. ☎4089 (exp: 12/30/05)

ORALLY PLEASE ME
I am a sexy 32 yr old MWF with nice breasts and long golden locks. My sex life has been lacking in recent years - I love receiving oral but my husband thinks it's dirty. I have a beautiful shaven haven and would love for someone to appreciate it. Reciprocation offered. Interest in possible further sexual exploration. ☎9566 (exp 12/03)

CHARMING BEAUTY
27-year-old single student/administrative assistant in SE Mass area. I enjoy fine dining, shopping, long drives by the ocean, motor yachting, fundraising events, feeding my voracious appetite for reading and at the end of the day a hot soak in a steaming bubblebath after a professional hot rock massage. I'm interested in taking up golf and joining a health club. If you're a mature, distinguished gentleman, 45-85, live in/travel to my area, have the same lifestyle I do, want to share it with a lady, and you are looking to treat a woman like a princess, you will love me. ☎4800 (exp:1/07/05)

BIGGER THE BETTER
Sexy, dark-eyed female, 24, 5'1", dark-skinned, 140lbs, turned on by a well-built man, 30-45. Must be well-endowed, 6"+, also romantic, N/S. ☎9237 (exp. 1/7/05)

BEAUTIFUL, SEXY EUROPEAN
Model-type, blonde, 27 years old, loves traveling, restaurants, shopping, theatre. Looking for mature white gentleman for mutually beneficial relationship. ☎9053(exp.1/7/05)

COME ONE, COME ALL
Vivacious young blonde into schoolgirl play. Bi hot lady in search of M/F Dominants with a strict sensibility and flair for adventure. Please be 18-50. ☎1051 (exp 01/11/05)

TEACH ME TONIGHT, PLEASE
Are you a sexually dominant man with powerful hands and an intuitive approach to BDSM? Because of my strength and independence, my surrender is especially intense. Please be experienced, competent, single and progressive. I'm 50+ and hungry to learn true pleasure. ☎3480 (exp 3/17/05)

LOOKING TO EXPLORE
Novice, submissive, horny, small lady looking for a Dom man, race unimportant, to try some light bondage with. I have long hair that I want pulled hard; some spanking would be welcome as well. Discretion is appreciated. ☎1046 (exp 1/10/05)

FOOT VIXEN
Female supremacist whose high arches and perfect toes can bring a submissive to his knees. Strapped into a straight jacket, my toes will tease you to the brink of insanity. Inescapable bondage mingled with unimaginable titillation. ☎9049 (exp:07/01/05)

YOU 'CANNOT' IMAGINE
Creative, spontaneous SWF, 31, brown hair and eyes, seeks serious, sexy, honest SWM, 31-41, 5'7"+, who is romantic and enjoys role play and dirty talk. ☎9852 (exp 12/23)

SWEET, SEXY NYMPHO
Sexy, dark-eyed Hispanic female, 25, 5'5", with "anything goes" policy. Into spankings, tickling, toys and more. If you're a tall, wild, attractive man who's very oral and thinks he can keep up, let me fulfil your fantasies. ☎9853 (exp 3/01/05)

SARDONIC SWEETIE PIE
27-year-old redhead with big brown eyes, giant natural breasts, and a desire to please you. Please be a smart, literate geek who wears leather, likes cats, into D/s, spanking, anal and oral. I just want to make you happy! ☎4467 (exp 1/13)

COME GET A TASTE
Smart, open-minded girl looking to see who bites! 31 yr old redhead with a fiery temper and cutting sense of humor seeks honest, adventurous, confident male. ☎4426 (exp:01/07/05)

COCOA SENSATION
I am a statuesque SBF, 27, 6'2", with beautiful long legs. I am outgoing, inventive and fun and I love to both watch and play. I would like to meet a tall, fun, flirty guy with a nice bod, race unimportant. ☎4450 (exp:01/07/05)

BACK FROM HEAVEN
I'm ready for anything! So let's stir up some fun. Call me and they'll never let us through the gates. Discreet, financially secure; gentlemen only. ☎2931 (exp:05/06/05)

SWEET AND SEXY
Attractive, young blonde with long legs. Love to have fun and travel. Seeks financially secure gentlemen for mutually beneficial relationship ☎2899 (exp:4/01/05)

Daytime Delights
My husband is at work and I'm ready to play. Discreet financially secure gentlemen needed to make my day! ☎2898(exp:4/08/05)

Attractive BF dancer 38D seeking discreet businessmen for erotic fun and to make my day in the Metro Boston area. ☎9849 (exp 12/16)

Men Seeking Women

DISCREET AFFAIR
Attractive, MWPM, 48, 5'10", 190lbs, seeks discreet erotic relationship with a sensuous, fun-loving, S/MWF 30-60. We can both use a little spice and excitement in our love life. Let's get together. You won't be disappointed. ☎1096 (exp 1/20/05)

SEASON TICKETHOLDER
SWM, with season tickets, 61, 5'9", 175lbs, lives near Sanford, MN, seeking a WF who would enjoy attending Patriots games, with sex before and after. Someone between 40-50, 5'7"-5'10", around 150lbs. If possible natural 38Ds and a natural red head. ☎1095 (exp 12/23)

WILD SIDE TO EXPLORE
Aggressive BM into anal, oral, spanking, and role play. In search of women and couples, age and race unimportant. Just be safe, clean, and discrete. ☎1093 (exp 12/23)

FIT AND FRIENDLY
Professional SWM, 50, clean and in shape seeks friendly female for mutually enjoyable experiences. ☎9837 (11/25)

ORAL ENCOUNTERS
SWM, intelligent, attractive, fun-loving, and well-endowed. Seeking ladies who are open minded, uninhibited, and passionate, for no strings attached oral encounters. Mutual sexual exploration possible. Clean, D/D free. Your suggestions always welcome. Your discretion and privacy assured. Let me make your fantasies a reality. Race, age, and marital status unimportant. ☎9724 (exp 11/18)

MAN LOOKING FOR A PARTNER
I'm 47 years old, 6' tall, 245lbs, hairy, passionate, quiet, caring, working on my stuff. Enjoy gardening, walking, biking, reading, different types of music (sing tenor), cooking for friends, writing. Looking for a man who wants a friend who is also a lover. Someone to cuddle and also to get hot, horny and passionate. ☎9412 (exp 11/24)

MARRIED LATINO MAN
I am looking for love and friendship. I am a Latin Lover, 35 years old who loves to have fun and enjoy life but very discreet. I'm looking for someone who is out going and friendly and looking for a long term discreet relationship. ☎1180 (exp 11/24)

BE OLDER AND PROUDER
I'm lookin' for an older married bi curious male or couple. Be very safe, discrete and married to meet on a regular basis. ☎1186 (exp 11/24)

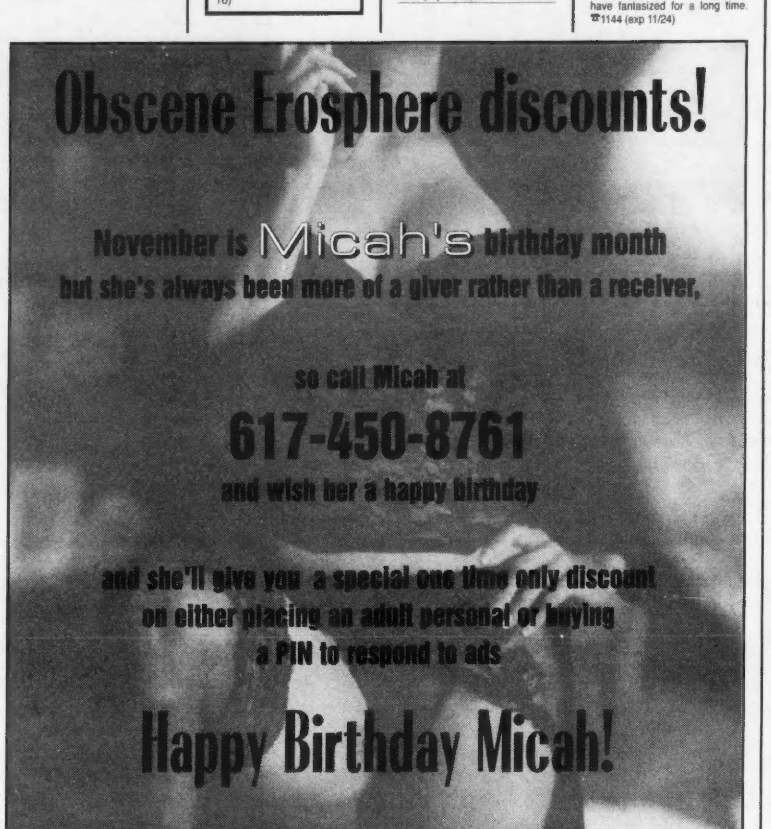
CHICA CHICA BOW WOW
30, white male, good looking and very well-endowed. I have never had any complaints. I am very oral and try just about anything. Not really into pain! ☎1178 (exp 11/24)

SEXY CROSSDRESSER
Tall, slim, safe and clean. Very discreet, a little on the kinky side and tend to be more submissive. Seeking older, mature, dom daddy type guys who like little sissy boys. ☎8838(exp. 01/21/05)

WANT MORE? CHECK OUT THE EXTENDED EROSPHERE MSM SECTION ONLINE AT
http://classifieds .bostonphoenix.com/ ads.asp
AND SELECT EROSPHERE!

Women Seeking Women

WANT SOME NEW SUGAR
I prefer one on one sex but wouldn't mind trying it with another woman in the room. I've never been with a woman, but have fantasized for a long time. ☎1144 (exp 11/24)



Obscene Erosphere discounts!

November is Micah's birthday month
but she's always been more of a giver rather than a receiver,

so call Micah at
617-450-8761
and wish her a happy birthday

and she'll give you a special one time only discount
on either placing an adult personal or buying
a PIN to respond to ads

Happy Birthday Micah!

SPICE UP YOUR LIFE
Physically fit, attractive, fun, SWM, 31, looking for the best part of a relationship without the head games. No strings attached romance. Let me turn you on. Be attractive, open minded, fun loving. ☎9803 (exp 12/04)

WORK ME OVER; BEND ME OVER
SWM, 42, wealthy doctor, Harvard grad, 5'10", handsome, tanned, and very muscular, looking for a WFs under 35. Want to try S&M: being handcuffed, slapped around, receiving anal, followed by orgasm. Be attractive/not overweight. Recip. offered. No pros. So. NH, will travel. ☎9848 (exp 12/23)

PLAY TIME
Lonely, bored, successful male 50 years young, physically fit. Seeking attractive fit lady for hot times. Discretion a must. ☎9875(exp:11/19)

FRUSTRATED?
Attractive professional male 42. Seeking female frustrated with current long term relationship due to lack of passion & intimacy. If you are in this situation & would like to share physical intimacy in a clean, safe, discreet relationship reply. ☎9877 (exp 11/26)

SEXY PHONE CALLS
Are you interested in night time sexy phone conversations? Fulfill your fantasies. No subject is off limits. ☎9842 (exp 12/2)

Men Seeking Men

Many of the ads in this section are Courtesy of

m4m BOSTON

A web site where men meet men. For complete profiles and photos go to
www.m4m-usa.com
This site has one purpose...
...to help you get off now!

DISCREET AND OPEN
Bi-curious like everyone else out there, but now willing to explore it. Prefer mutual oral between two consenting males. Be open minded and safe like me, very easy going atmosphere and personality. ☎9969 (exp 11/25)

JUST CURIOUS
30-year-old, straight, clean cut, boyish male looking to experiment. Looking for safe discreet encounters. I want an older, educated top quality male. Be a good person who is interested in having fun. ☎9962 (exp 11/25)

NASTY BOY FOR DADDY
I am an 18 year old student who is always HORNY. 7' uncut with lots of skin and precum. I am skinny and smooth with blue eyes and brown hair. Looking for a KINKY daddy to push my limits! Think of something to do to me that I haven't thought of, then do it! No scat, beast, CD, or cock/ball/nipple torture please. ☎9409 (exp 11/24)

GOOD LOVING AND COMPANIONSHIP
I am an attractive MWM with a good body, mind and attitude just looking for some added excitement. Cliche, I know, but that is the truth. If you are interested in some discrete, no strings fun with a generous lover, by all means, call! Looking for men with lustful appetites. ☎1138 (exp 11/24)

JUST REALIZED THE ANSWER: MEN
I'd like try different things; bondage, master/slave, me being the slave. Would like to meet someone down to earth a person who likes to experiment with different things. ☎1139 (exp 11/24)

ENJOYING BOTH
I like thinking, sports, endorphines, talking, sex, independent music, dancing, solidarity, smokers, fanatics, and chuckleheads. ☎9371 (exp 11/25)

HEY, LET'S PLAY
I'm a good-looking guy wanting a safe, no commitment good time. I'm looking for a little variety to see what I might enjoy. ☎1135 (exp 11/18)

GOOD LOOKING MANLY GUY
Brown/blue, athletic, smooth, quiet, energetic and easily turned on. Looking for a guy into oral action and who is a generally nice guy like me. ☎1137 (exp 11/18)

WHATEVER YOU LIKE
...is what I like. I am 49, handsome, healthy, professional, and very cooperative, whether you are straight, bi or fem, and have your own place. I will arrive and leave you smiling. ☎9601 (exp 12/9)

NEED TO BE TAUGHT
Just Very Curious, Seeking to be taught. I am a mature BiF who would like to broaden my experiences. I tend to be somewhat dominant with women but, also like to be dominated on occasion. I am looking for another bisexual female who is experienced in the S&M lifestyle. ☎1129 (exp 1/5/05)

HOT CHICK
Let this leggy WF, 27, 5'6", hazel eyes, throw you over my knee and spank you. Please be curvy, inquisitive and experimental. ☎9790 (exp 11/25

EXCITING SEXUAL ENCOUNTERS
Black female, 34, single professional, 5'9", looking to enjoy sexual encounters with an intelligent, open-minded female with a good sense of humor. Prefer professional, 30-43, 5'6"-5'11". Race unimportant. Must have inner/outer beauty. ☎9984 (exp 11/25)

CUTE LIL SUBBIE GRRRL SEEKS MISTRESS
Obedient 20 yr old sub grrrl with beautiful dark green eyes and short black hair seeks intelligent, dominant mistress, 25-35, to administer spankings and have puppy play. ☎4427 (exp 11/24)

COLLEGE GIRL
Tall, spontaneous redhead, 21, curvy seeking tall, friendly, smart female, 20-30. Into oral, spanking and toys. ☎4435 (exp 11/25/04)

BI-CURIOUS
Sexy Puerto Rican beauty seeking a first time adventure with a female. I'm very bi-curious and D/D-free of course. I want to explore my other side with you. ☎9636 (exp 11/25)

Couples

SEEKS PROFESSIONAL MALE
Very attractive couple in central MASS. She is absolutely beautiful. We've been with women, but I want to have a threesome with her and a very attractive, well taken care of professional male who is well endowed, and who takes very good care of his mind and body. I have no interest in any bisexual acts. This must be planned. It would unfold without her knowing. We would have to meet out in a public place, pretend to know each other from years ago (i.e. college). If we hit it off, we'll have a few drinks, maybe dance, talk a little dirty, etc. If you're interested and you are as discreet and professional as you claim, please respond. ☎1014 (exp 12/23)

BE POSITIVE!
Happy couple looking for another happy person that enjoys life. We are a 30 something couple looking to have a good time. We are looking for a person that is D/D free with a positive attitude. ☎9959 (exp 11/25)

COUPLE WELCOMES ANOTHER LADY
We are an attractive, fun and exciting married couple looking to spice things up. She has done this before, he is new, but willing. We are looking for a fun, erotic and "normal" woman who is looking to have fun with both of us, as a couple and an individual. ☎1191 (exp 11/24)

ARE YOU LIKE US? HOPE SO!
We're a couple from So. NH looking for other couples. We can start with a conversation and take it from there. Looking for like minded couples and females for fun and adult excitement. She is Bi. He is not gay. ☎1182 (exp 11/24)

JUST ONE GIRL
I am looking for a girl to share a threesome with my boyfriend on his birthday. Be attractive, between 25 and 40, educated, any race. Future outcomes will depend on how the three of us feel about the experience. ☎1183 (exp 11/24)

SHE WANTS A GIRL
We are a couple looking for someone to play with. We can't wait for her to have her first girl-girl experience! We are looking for a lady or couple with the same desires we have. Let's talk. ☎1185 (exp 11/24)

DISCREET FIRST TIMERS
We are a married couple in our mid to early twenties who like to have all kinds of fun. We would like a female for our first time. Someone gentle for my wife to nibble on. ☎1140 (exp 11/24)

EXPAND OUR HORIZONS
We are new to this and want to meet normal D/D people. We are looking for a BiF or couple for fun times to develop all of our sex lives. ☎1142 (exp 11/24)

STRAIGHT COUPLES
We are looking for a female. You and my wife will masturbate while I watch. My wife wants to talk to you on our voice greeting. See what she has to say. Please be D/D free. ☎1094 (exp 12/16)

FREE SWING PARTIES
Small intimate home. Couples and single women invited. N/S, casual and sensual atmosphere. ☎8258 (exp 11/25)

SHOW TIME
W/C 50's seek couples and well endowed singles for exhibitionist and playful encounters. bi-curious a plus. ☎9863(exp:11/19)

COUPLES
MWM, looking for some romantic encounters. Threesomes or have your husband watch us. Pleasure guaranteed. ☎9553(exp:11/19)

MWM
I am fit, good size great stamina and looking to service wife or girlfriend. Clean disease free and very discreet. I have big loads. ☎9554(exp:11/19)

★ ★ ★ ★ ★
SEEKING COUPLE
SWM, 6 ft, 47, 165 lbs, brown hair/green eyes, neat, clean and discreet. Seeks couple for friendship and intimate encounters. ☎4588 (exp 01/05/05)

MARRIED AND SWING
Married black couple, late 20's, open-minded, seek toned, bi-curious male for threesome. ☎4429 (exp 11/18)

HAPPY HEAD
42-year-old bi-curious WM fantasizes about wild sex with both males and females. Turned on by erotica and light fetishes. Love giving head. ☎1038 (exp 11/18)

COUPLES
and single women. Thought about swinging but not sure? Off premise Friday evening lounge/dance parties. On premise Saturday evening house parties. No pressure, just terrific people. All limits respected. ☎9602 (exp 4/22/05)

COUPLES
Couples and single females meet w/couples in private home. D/D free, N/S, bi a +. Race unimportant. ☎4288 (exp 11/25)

What's Your Pleasure

You work out and keep in shape? You're good-looking, athletic, 100% masculine (straight/curious) white male, but feeling under appreciated or too busy to meet people? Hmm... This good-looking, quality, totally discreet white male, 33, offers no strings, massage, body worship, attention. Must be safe, young, fit, cleancut, open-minded. ☎9985 (exp 12/09)

BOSTON MASTER SEEKS STUDENTS
Boston Master seeks curious students to learn the art of submission. Turn your fantasies into reality in a safe and controlled atmosphere. I am clean, fit, and discreet. I respect all limits. Take the first step into having experiences that have been up till now only desires. ☎1097 (exp 12/16)

HELP ME BE TRANS
I am a male looking to become a transexual. I need someone who can get me dressed up and maybe even have some fun. I live in Everett and I am 18 years old. I like to have sex with other transexuals and even other men. ☎9892 (exp 11/25)

BRING ME A TV AND I'LL DIE A HAPPY MAN
Curious and seeking adventure for first time with a TV/CD. Seeking feminine TV for discreet encounter. Prefer 5'5" or less. ☎1190 (exp 12/18)

SEEKING LIKE MINDED SOULS
I'm a fairly easy going person looking for the same to explore the TG lifestyle. Almost anything goes. I am seeking a discreet individual to explore the TG lifestyle. ☎1189 (exp 12/18)

SHOW ME YOUR FEMME SIDE
First timer bi-curious looking for my first experience. I am Hispanic, good natured and enjoy the Boston Red Sox. Looking for a TV, TS, TG for fun and friendship. Prefer to meet a TS that is good looking with experience. ☎1176 (exp 11/26)

CUSTOM BRIEFS
My friends tell me that I am very easy going except when challenged. I enjoy working out and playing baseball. Looking for a man or woman who is doing things with their life. Career oriented would be a plus. ☎1143 (exp 11/24)

CALL ME PUSSYBOY OR DON'T CALL AT ALL
Handsome masculine male into cross dressing and being a pussyboy to a sexy hot TS/She-Male. I want you to be sexy, built, and hung. Want to find a TS/CD/She-Male that is dominant and can teach/train me to be a submissive pussyboy slut. ☎1126 (exp 11/18)

LET'S GET STARTED
MM looking to explore all possibilities. I must get started in the lifestyle. Open but specifically interested in exploring a TS, couples, females and maybe even males. ☎1130 (exp 11/18)

SEXY LATINO LOOKING
Sexy man looking for males/females/groups for fun safe sex. Someone who likes long sex sessions, multiple orgasms, someone who loves to receive oral, especially for women. ☎1131 (exp 11/18)

EXPERIENCED COUPLE
Adventurous couple seeking BiFs. In the lifestyle for 3 yrs. We want to get to know you, then have fun with you. ☎1133 (exp 11/18)

HOT FOR TS OR TV
Good looking, average height and a little on the wild side. Looking for a hot time with a TS or TV. New at this, but that's all I think about! I think that they are very hot. ☎1136 (exp 11/18)

GREAT ORAL FOR STRAIGHT YOUNG MEN 18 & OVER
Attractive GWM to give great oral. Clean+ Disease free. Discrete. College men welcome. ☎9868(exp:11/18)

GOT SMALL MEAT?
Kick back with straight men your own size, have a few drinks, compare size, watch porn. ☎9839 (exp 11/25)

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M - Male • F - Female • S - Single • D - Divorced • Wi - Widowed • G - Gay • Bi - Bisexual • W - White • B - African American/Black • H - Hispanic • A - Asian • J - Jewish • C - Christian • D/D-free - Drug+Disease Free • WLTM - Would Like To Meet

WOMEN SEEKING MEN

LOVING/UNCONVENTIONAL
Loving, unconventional, emotionally healthy artist, writer, traveler and educator, spiritual, steady, lovely British-Jamaican, young 40s, 5'6", slender, passionate, joyful, musical. Loves wilderness/city walks, animals, meditation, painting, poetry, galleries. Looking for compatible, creative, educated, healthy man with inquiring mind, courageous heart. ☎202782

NEW GIRL IN TOWN
SWF, 39, 5'8", blonde/blue, nonsmoker, mom of one, enjoys ethnic food, reading, travel, films, music, sports. Seeks intelligent, caring, college-educated, family-oriented man, 30-45, 5'10"+, non-smoker, for long-term relationship. ☎269616

SEEKING SOULMATE
Sexy, single, Jewish female, 37, searching for the love of my life. Multiple interests including reading, cooking, listening to music. So what are you waiting for? Call me now! I hope you're out there somewhere. ☎537768

ADVENTURESS
Want to go Patagonia? Denali ? Eyeing both for my next trek. Closer to home, this pretty, Ivy League educator, SWF, 42, loves playing the fiddle, sushi, Bach, NY Times, libraries, poetry, gardening, shooting hoops, cribbage, tenderness. Hellbent on the real thing with a sweet, smart man. ☎503197

SINGLE AGAIN
WF, 46, coming out of a long-term relationship, open-minded liberal, looking for fun, like-minded man, 33-60. ☎508375

A LOT TO OFFER
Young professional female, 27, new to Boston for internship, looking for a date. I am laid-back, fun-loving and looking for someone who is also a young professional who enjoys intelligent conversations. ☎517461

SUMMER'S ON THE WAY
Winter has passed. Vibrant, attractive, polished, educated SBF would like to meet and help a SM stay cool for the summer. He should be non-smoking, 48-60, polished, intelligent, attractive, caring, kind, with a good sense of humor. ☎771931

HOW SOON IS NOW?
SWF, 37, blonde/blue, curvy, intelligent and attractive, living in Boston. Enjoys movies, cultural outings, seeking SWM, non-smoker, 30-42 years in age, who's is progressive, educated, cultured, and can think outside of the box. ☎507213

CIRCLE THIS AD
Down-to-earth WF, 42, easy to get along with, loves dancing, movies, dining, cuddling and hanging out with friends. Would like to meet and honest, available man, 38-48, to spend time with, possibly leading to more. ☎507259

GOLDEN GIRL
Romantic, slim, blonde SWF, young 40s, enjoys music, beaches, dining out, romance. Seeking attractive, in shape S/DWM, 40-52, medium-athletic build, for serious, romantic relationship. ☎472769

ACTON/FT. LAUD CONNECTION
70 and raring to go. Loves to travel, dine out, movies, theatre, laugh, love, walk and talk. Let's stay young together. I spend my time between Boston and Florida. ☎507928

COULD IT BE ME?
Slightly opinionated SBF, 31, 5'4", 120lbs, slim, good physique, very up front and open about expectations, interested in finding a man, 30-45, who will stimulate me on all levels. ☎512017

HAPPY WITH LIFE
Nurturing, loving, kind DWF, 43, 5'6", medium build, exotic features, Virgo, N/S, interior decorator, great cook, loves shopping, sports, concerts, seeks stable SWM, 40-58, for a nice, solid relationship. ☎215589

ROMANTIC SENIOR
Very pretty DWF, 65, 5'6", average weight, very young-looking, N/S, long blonde/blue, great personality, seeks man, 62-75, N/S, 5'9" and up, for LTR. ☎980178

WHY NOT
Kind, passionate, warm, fun-loving SPIFF, 34, loves sports, dining, and more. Seeking SWM, 32-42 who is secured, kind and healthy for friendship or more. ☎489997

SIMPLE LIFE
SWF, 43, 5'6", brunette/brown, homebody, seeks intelligent, sensitive SWM who enjoys animals, comedy, home-cooked meals, and is open to LTR, possible marriage. ☎474730

JESUS IS LORD
Christian woman, 42, seeks solid Christian male, 35-50, to share life with. Must love animals and want to have children. ☎508989

TAKE A CHANCE
SBF, 25, 5'7", 153lbs, long hair, graduate student, lives stress-free, loves jazz piano, indie films, beach walks, shopping, reading. Seeking SWM, 18-45. ☎499049

DOWN-TO-EARTH, PRETTY
Smart, kind SWF, adventurous and spunky. Interests are traveling, sailing, swimming, music, art, non-fiction and human rights issues. Seeking unconventional SM, 40-55, with integrity and compassion. Non-smoker, no drugs. ☎930307

FINDING HAPPINESS...
Is a journey, not a destination-half the fun is getting there! Cute, petite, passionate WiWF. Seeks gentleman, 59+, to share the trip. ☎267095

LET'S MEET
I know you're out there! Very independent DWF, 41, mother of three, looking for that special someone, 41-46, to share my free time with. ☎498431

STOP, LOOK AND LISTEN
to this petite, vivacious senior, who loves the beach, movies, and quiet times. Looking for a sincere gentleman, if we are compatible, please call and we can meet. ☎427201

FINDING HAPPINESS...
Is a journey-not a destination-half the fun is getting there! Cute, petite, passionate WiWF. Seeks gentleman, 59+, to share the trip. ☎868174

A LOT TO OFFER
SWF, 38, wholesome and playful likes talks, long walks, dining out, watching tv and simple fun. Seeking energetic, open, spontaneous, kind-hearted SM to share these. ☎489792

FOREIGN FILM LOVER
Beautiful, intellectual, multi-cultural, professional SF, 36, non-smoker, never married, no kids, seeks professional SM, non-smoker, loving, caring, attentive, educated, financially secure to cuddle with, view international films and dining, theatre, museums, politics, foreign policy, leading to a long-term relationship. ☎999163

LOVELY SEASON...
to meet lovely people. Pretty SAF, 35, 5'3", black hair, hazel eyes, loves music, especially the blues. Seeking other free spirit in a single gentleman, open to all possibilities. ☎232933

CIRCLE THIS AD
Southern goddess, 49, has values, pride, cherishes friendship, seeking her ebony prince, in a strong yet sensitive SBM, 43-59, to create memorable moments with. ☎489512

PROGRESSIVE SWF, 37
Seeks man with similar values/politics for long-term relationship. I'm warm, sensual, down-to-earth, reddish-brown/blue-green, love cooking, dancing, spending time with those I love. Looking for emotionally mature gentleman who's interested in commitment, sharing some of these activities and much more! ☎952185

FINE YOUNG FEMALE
Single Brazilian/Cape Verdean female, 19, 5'2", 110lbs, employed, loves dancing, going out. Looking for a genuinely nice guy, 23-35, who wants a serious relationship. Holler back. ☎429811

BEAUTIFUL, BRAINY,...
sexy professional female, 36, Libra, non-smoker, never married, no kids, seeks well-educated, attentive, affectionate, romantic professional man, 28-42, non-smoker. ☎748297

I WOULD DATE ME!!
46-year-old divorced blonde, good-natured, fun, fit, hopeless romantic, 5'2", non-smoker, loves decorating, reading, beaches, Sarah McLaughlin, Motown. Seeking kind, passionate S/DWM, 37-47, 5'9"+, quick-witted, someone to stroll through Home Depot with, even if we don't need a new screen door! ☎416824

ACTIVE EARLY RETIREE
Attractive former computer professional, small, 5'2", 115lbs, blonde, 58, libertarian, seeking active, hiker, into bicycling, kayaking, ethnic food, dance music (also early and classical), travel, bike and eco-tourism, archeology, shamanism, and reading philosophy, alternative spirituality, history, natural and social sciences. ☎464981

RUNS WITH SCISSORS
DWF, 60s, iconoclast interested in theatre, movies, outdoors, art, spirituality. Seeking emotionally aware, politically liberal, humorous man with similar interests. Mensch a plus. ☎926274

30-SOMETHING?
30-something professional female, web developer/designer, black/brown, likes to laugh, is helpful and caring, loves the water, photography, blues, jazz, Italian food, so much more. Wants to meet self-confident man, emotionally healthy, with good hygiene. Sound like you? ☎416832

MY VOICE WILL GET YOU
Blue-eyed, fun, and flirty. 5'6", medium build, and ready for dating. Bad at pool, listen to ghetto fab music, and love putting on my bathing suit on a Saturday morning and running down to the beach. Give me a call, and we'll get some take out and chat. ☎497532

SIMPLE DELIGHTS
SWF, 53, blonde/blue, attractive, low maintenance, open, affectionate, N/S, enjoys travel, adventure, dining out. Seeking WM, 48-58, N/S, active, adventurous. ☎488373

COULD IT BE ME?
SF, 26, seeking intelligent, fun and open-minded person. I'm new to the area interested in meeting someone for friendship and possible relationship. ☎512653

BEAUTIFUL BIOCHEMIST
Full-figured, intelligent, warm, caring SWF, 50, blond/brown, 5'6", enjoys movies and classical music. Seeking intelligent SWM, 40-60, financially secure, for friendship, possible LTR. ☎204781

LIFE TO ITS FULLEST
SWPF, 35, South Shore, attractive, passionate, spirited, warm, grounded and fun, seeks SWM, 30-44, a realist, who's kind, healthy and secure, for friendship or possible LTR+. ☎892380

TAKE A CHANCE
SWF, 60, 5', 130lbs, enjoys travel, walks, the beach, dining, cooking, reading, relaxing. Seeking easygoing SM, 55-65, race unimportant. ☎442780

BEAUTIFUL BLONDE
Sincere, intelligent, caring, compassionate, interests include: people, music, philosophy, cooking. Looking for romantic gentleman, 50-65, who desires a LTR. ☎476812

BE FOREWARNED!
I'm truly an individual who follows the beat of my own drum. Quirky, radiant SWF, 48, dark hair, interesting persona, loves going flying, biking, listening to The Nylons. Seeking tall, cool man with eclectic tastes and a sense of adventure. ☎267724

GREAT SMILE
Beautiful, vibrant, funny, educated BF, 29, 5'9", 140lbs, who loves to travel, enjoys good conversation, nature, laughter, and long kisses. Seeking caring and stable gentleman with warm loving heart. ☎400248

COLLEGE GOOD TIMES
22-year-old black female that attends college, would like to meet a nice guy to chill with. Laid back and soft-spoken, but always ready for a laugh. ☎466862

BEAUTIFUL BLONDE...
is sincere, intelligent, compassionate, caring, loyal, and loves people, music, philosophy and cooking. Seeking gentleman, 50-65 , with similar qualities. ☎263836

BETTER LIVE!
Auburn-haired female, 38, 5'4", blue-gray eyes, great smile, loves Rex Sox games, bike rides along the Charles, Thai food, hiking, U2. If you're a tall, toned guy, I could be the love of your life. Piercing green eyes a+! ☎232931

BRUNETTE BOMBSHELL
Beautiful female with great hair, 36, 5'4", warm heart, loves music from Dire Straits to Celia Cruz, lounging on the beach, exercising, hot apps and cool drinks. Seeking passionate, down-to-earth, naturally fit guy with dark hair and light eyes. ☎267801

ATTRACTIVE SWF, 40ISH
Happy, healthy professional, self-sufficient, enjoys both indoors and outdoor fun, seeks well-educated, ambitious professional male, 36-50, preferably non-smoker. ☎885446

SKS INTERRACIAL LOVE
Professional, African-American SF, 31, 5'2", auburn/brown, medium build, looking for professional SWM, 30-36, never married, no children, non-smoker, drug-free, who's a gentleman, outgoing, spontaneous, loves socializing, museums, walks in Boston, shopping, movies, picnics, daytrips. Please be college-educated, professional, serious. ☎262360

EVOLVED
5'8" brunette, 37, you'll always see me laughing or smiling. Love walks around the city, reading outside, Bruce Springsteen, Tandoori cooking, wine tasting. Searching for that funny, smart, evolved gentleman who must cross my path! ☎267720

TRULY "ALIVE"
Full-figured, honest Latina professional, 43, 5'3", dark hair and eyes, smoker, great sense of humor, enjoys salsa music, dining out, people with spirit. Seeking honest, fun-loving, lively male, 40-50. ☎200879

ADVENTUROUS IN S END
Live in South End, enjoy city life, travel to St. Petersburg, love classical and jazz music, visit Jordan Hall weekly. Like nature, company of cheerful, intelligent gentleman w/SOH. Would like to meet human being, 60s, to share company/difficulties of life. ☎232233

TRUE COLORS
Down-to-earth SWF, 44, 5'5", non-smoker, artist, enjoys movies, music, dining out, and beachwalking. Seeking laid-back, easygoing SWM, 35-60, non-smoker, for casual dating, possible long-term relationship. Honesty a must! ☎257882

SEEKS TALL PROF.
Intelligent, goal-oriented SWF, 27, 5'8", dark brown eyes, long blonde hair, good sense of humor, likes traveling, nice restaurants, live music, writing. Seeking tall, athletic, professional SWM, 27-35, living in/around Boston. ☎416591

ADVENTURE FOR TWO
Graceful, slender, WiWF, 54, 5'6", seeks thoughtful, active, witty man for dinner, conversation, adventure, committed relationship. Greater Boston area. ☎288767

ROMANTIC, INTELLIGENT
Attractive blonde, 5'2", full-figured (not huge), in search of SM, 48-52, blue-collar preferred, South Shore area. Loves interesting conversation, music, have great personality, (your mother would love me!). All the goodies you're seeking wrapped up in one package. No games. ☎419683

YOUNG MOM NEEDS FUN
Smart, sexy, thin, and a great cook! Fun 31-year-old mom looking for tall, strong, and smart man for a possible long-term relationship. Call me, and I'll make us a fabulous candle-lit dinner. ☎999680

SMART AND SWEET
non-smoking and auburn haired SWF, 33, 5'9 seeks an outgoing, in shape guy 27-40, 6'0+ who likes concerts, films and enjoys thai food. ☎455040

IT'S ABOUT TIME...
I was with a man again. 45-year-old, highly educated, self-employed professional, devoted mom for too long, enjoys politics, reading fiction, psychological talk, my Vermont country home. Happy with casual relationship or something serious. I'm uninhibited, very liberal. Unattached men only. ☎464368

SMILIN' CHICKIE
Fun, flirty, fabulous gal, 26, seeks exciting young man who will be ready for anything! I love baseball games, the symphony, and nights on the town! If you're flexible with a good attitude, let's get together! ☎466017

CHUBBY CUTIE
Pretty and pudgy! You'll be stunned by my blue eyes, blond hair, and my sarcasm. I love chess, fried pickles, and getting intimate with the right guy. Hope you're the one! ☎466057

RAD, RAD MAMA
At 5'6, I'm not the tallest chick in the room, but I am the curviest with the best attitude. I love relaxing and chilling out to good music. Love to cook and I'm looking for a mellow man for whom to cook! Let's see if my recipe is better than your mother's! ☎466062

TINKERBELL SEEKS PAN
Peter Pan, that is! I'm a lovely, little fairy with blue eyes and blonde hair, looking for some magic in my life. No mean Captain Hooks need apply! Let's go to Neverland or the MFA! ☎466076

ARE YOU INTERESTED?
Pretty, funny, intelligent 22-year-old SBF, 5'4", wondering where the nice guys are. I like movies, reading, sports, and dining out. Looking for an honest gentleman, 21-25, to share interests, date, and have a good time. ☎466819

ZANY BRAINY GIRL
But I still love to party! Super tall, goofy bespectacled girl, 22, into Modest Mouse and creating homemade Italian dishes. Looking for a hot boy to party with and grab coffee in the morning. ☎477993

ROMANTIC ASIAN GAL
Petite SAF, 25, looking for love. With a sexy smile and a sensitive personality, you'll fall head over heels. Plus I make wicked good flan for dessert! ☎477998

COLD AS ICE
Blonde hair, blue eyes, flirty and outgoing - what more could you ask for?! 22 year old Michael Jackson fan seeking men to wrap round my little finger. ☎478015

A GIVING MAN
Beautiful sexy 4'11 SF, 21, is looking for a giving man. So if you like to eat asian food, are tall and interested in a casual fling and/or the love of your life pick up your phone now. ☎478109

FUN SEEKER
This funny, serious, and often shy blue-eyed blonde bombshell, 5'7, 25 years old is looking for long walks, laughs, and TONS of fun. Do you have what it takes? I enjoy asian food and REM. ☎478113

AWESOME BACK RUBS
Sexy, curvy SWF, 25, 5'7", piercing blue eyes. I am an excellent cook and love animals. I give the best back rubs you'll ever encounter. ☎478120

INDIAN BOMBSHELL
Tall, leggy, thin and funny SF, 5'10, 18 years old is looking for a toned, handsome man with nice eyes and taller than 6'. Into reggae music, movies, shopping and soul food. ☎478122

OUTGOING AND FUN
Fun loving, outgoing blonde SF, 34, 5'4 and thin, seeking a gorgeous tall man. This spontaneous woman loves adventure. ☎478126

JUST LOOKING!
Friendly SWF, 23, 5'6, hazel eyes. Looking for a guy with a sweet smile. I like the White Stripes and visiting art museums. ☎478134

LATINA LOVER
SHF, 5'6", brown hair and eyes, radiant smile. Friends describe me as fabulous so you're bound to have a good time! I like dancing, clubbing and sunbathing (seasonally of course!). Seeking a tall, in shape guy with a smile to match mine. ☎478140

BUBBLY PERSONALITY
SWF, 29, great smile! Brown hair and eyes. Into Whitney Houston. Interested in meeting new people and visiting new places. Looking for a friend first...and then who knows? Give me 5 minutes and it will be for life. ☎478143

MASCULINE MAN SOUGHT
39 year old brunette, 5'9, silly, loyal, spontaneous and girlie. I enjoy weekends in NYC and baseball. I love Van Halen and Earth, Wind & Fire. If you're a manly man and looking for the love of your life, let's talk more... ☎478146

QUIRKY GIRL FOR YOU
Petite brown eyed brunette, 5'3, 20 years old - looking for a short guy. I'm quirky and enjoy music, TV, and card games. ☎478152

A FUN PERSONALITY
Sweet 21 year old looking for fun adventures and great times. 5'3", nice eyes, enjoys Led Zeppelin and going out for drinks. What are you waiting for? Pick up the phone! ☎478157

ARE YOU A COOK?
Do you cook? Do you like hide and go seek? Well this 23 yr old energetic petite brunette does...and she wants you to play with her! Make sure you're confident, clean, tall with a good sense of humor. ☎478163

DUCK TOUR FOR 2?
This quirky, blonde 25 yr old is looking for you. Are you funny, smart, and toned? Well you just might be the one for her. She's looking for someone interested and interesting to share her mac n' cheese with! ☎478166

CHICA LOCA
Tall latina with a sexy body and beautiful brown eyes seeking a hot Italian guy. Shorter guys get extra points. You should be smart and make me feel good. ☎478168

POSITIVE AND UPBEAT
This blonde 47 year old SF with a great smile is looking for true love. Likes include Ray Charles, gourmet food and skiing. Seeking a tall, loyal man. ☎478180

CURVACEOUS BABE
This SF, 28 years old, 5'6 is looking for a dark haired, tall guy who loves to smile and have fun. Do you have what it takes? Are you ready for a fun loving, adventurous girl who lives to party? ☎478186

LIFE IS TOO SHORT...
Life is too short so have fun! That's the motto of this 21 year old, green eyed blonde. She's looking for a tall, dark, and fit man to be the love of her live. Don't apply unless you can cook. ☎478191

ARE YOU READY?
Are you ready for this fun loving 5'2 brunette? This brown eyed beauty is looking for a tall, handsome man to play with. Into G Love, playing scrabble and shopping. Could you be the one? ☎478199

MS. THING
Beautiful, outgoing, smart black mother, a young looking 50, looking for BM aged 35-50. I like chilling to the sounds of Nas, playing poker and steak & lobster. You be employed and over 6' tall. ☎478203

ON THE PROWL
Are you interesting in just dating? Well this 5'10", 24 year old outgoing SF is looking for you. You be tall, dark, fun, and spontaneous. I like football, steak, hip hop & guys that smoke cigars. ☎478207

JUST CONVERSATIONAL
This beautiful 5'7, 34 yr old female with luscious lips is looking for a friendly conversation and it could be with you. If you're honest, sensitive, and honorable, that is. Let's talk over steak and a game of pool. ☎478211

A VERY GOOD TIME
I like to have fun and go to the gym. I enjoy poker & Kenny Chesney. I am 5'3, green eyed, blonde haired and 21 years old. If you like to party, don't hesitate, call me now. ☎478214

YOU HAVEN'T MET...
You haven't met crazy until you've met me. I'm 5'1, 25 years old, and single looking for the love of my life. If you're tall, handsome, quiet, and LOVE strawberries and whipped cream...call me. ☎478217

I'M YOURS...
I'm a 5'4 SF looking for a guy with a dog and a fridge stocked with beer and pizza. If you're tall, funny, and rich please apply for the job. The only obstacle...you have to like my mom. ☎478224

MISCHIEVOUS SPRITE
Playful, fit, spirited SWF, 36, seeks adventurous soulmate and friend. I am holistic, creative, courageous, and kind. Also goofy and smart. Walks and long conversation are my thing. Looking for a very good man. ☎477640

She wants to talk to you!
Talk live with local singles now!
Call now to chat!
617-475-2264
POWERED BY
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Where singles click

Placing your FREE ad

5 fun ways to choose from (we'll take it any way you want to give it to us!):

1. **Call 617-450-8761** (Mon-Fri,10-6pm); after hours call **617-859-DATE**
2. **Email** your ad along with your name, address & phone number to phoenixpersonals@phx.com
3. **Online** - Log on to www.phoenixpeople.com and complete the online form and click submit.
4. **Snail mail** – send in the form in the Personals section
5. **Or**...Technophobic? Out of stamps? Drag your butt down to our offices at 126 Brookline Ave., Boston to place your ad in person

Once you've submitted your ad we'll contact you with your voicemail box info and details on how to record your greeting and retrieve messages.

Composing an Ad

A simple 3 step process (kind of like the waltz):

1. Choose a category (WSM, MSW, MSM, WSW or I Spy).

2. Think up a snappy eye-catching headline. Headlines can be up to 20 characters in length.

3. Let it flow – write your ad! First 40 words are free. Additional words are $2 each.

The rules: no phone numbers, last names or addresses (email or mailing).

Don't know what to say? Complete our mail-in form and we'll write your ad for you.

Responding to an Ad

Select an ad (or ads) and grab the phone!

Call **617-976-3366** (18+, Calls cost $2.19/min) and enter the ☎ box number of the ad that caught your eye.

Outside Metro Boston? Call **900-226-4492**
Calls cost $2.19/min.

Prefer to use your credit card to respond?
Call **617-450-8620**

Who says you can't find love on sale?
Call **617-450-8761** to buy blocks of time at a discount!

Personals are for adults 18 or over seeking monogamous relationships. To ensure your safety, carefully screen all responses and have first meetings occur in a public place. This publication reserves the right to edit, revise, or reject any advertisement at any time at its sole discretion and assumes no responsibility for the content of or replies to any ad. Not all ads have corresponding voice messages. To review our complete guidelines, call (617) 425-2636.

people2people

Phoenix personals

www.phoenixpeople.com

To listen and respond call
617-976-3366
Must be 18+. (calls cost $2.19/min)
Outside 617 call 900-226-4492

To use your credit card call
617-450-8620
To listen and respond
from any phone.

To place your ad call
617-450-8761
Mon-Fri 10am-6pm.
After hours call 617 859 DATE

M - Male • F - Female • S - Single • D - Divorced • Wi - Widowed • G - Gay • Bi - Bisexual • W - White • B - African American/Black • H - Hispanic • A - Asian • J - Jewish • C - Christian • D/D-free - Drug+Disease Free • WLTM - Would Like To Meet

DJ DEVITTO
The first thing you'll notice about me are my eyes, and my toned muscles. I am brown/hazel, 5'2", and slim because I work out regularly. I am very friendly and love seafood. The Barking Crab is my fav. ☎479385

ICE SEXY
I love going driving around with my friends, mix CD's and hip hop. I'm funny and flirty, very full of life, and would be up for Monopoly. I'd love to meet another funny guy, that is cute, and loves lasagna (you don't have to, but I do). ☎479391

I LOVE PINK!
(the color, not the singer!) I also have a burning desire to become a fashion designer, so in the inimitable words of Madonna "I'm gonna dress you up for my love"! Let's look dapper in pink together! ☎482203

PAPER AND COFFEE
I listen to the Stones, and have a nice mouth. I am tall and have an off beat sense of humor. Very politically minded, so be able to converse about what is going on in the world. 24-year-old looking for some to cook vodka penne for. ☎482204

SOUTHERN BELLE
I am a slender 26-year-old, who is looking to meet the right guy. We'll have fun playing tennis, and watching baseball games at the bar. What do you think? Tall and intelligent please. ☎482208

INTO MY SPORTS CAR
25-year-old woman who is into math and physics, so I hope you can keep up. I am also toned and easy to laugh, you be too! I have big blue eyes, brown hair, and thin. I want to meet the love of my life, so get out of my dreams and into my car! ☎482215

GIRL FOR ALL SEASONS
I love to snow board in winter and wish for snow but I'm psyched when summer arrives as I also like to surf and hang at the beach. Favorite movie is Love Actually, favorite mag is Cosmo and favorite man is...you? ☎482219

CASUAL FLING
I am petit, with blue eyes like an ocean, with blond hair to complete the beachy metaphor of water and sand. I am excited to begin something new with someone, but not for a serious commitment. I like bungee jumping, Dave Matthews, and caring personable men. ☎482224

I AM...
...fun and sassy, want to know more? Well if you're a dry witted yet sincere, smart and fun loving kind of guy then maybe I'll clue you in! ☎482226

LOVE AND SEX
I am a sexy 19-year-old that does not want anything too serious right now. I like beach days, skinny dipping, with cold waves all around me, so we can warm each other later. I am spontaneous, tall, and toned. Love men with good abs, but not necessary at all. ☎482228

ARE YOU...
Hot? Sassy? Sincere? Loyal? Funny? Intriguing? Accomplished? Spontaneous? If you answered yes to all of the above then you may be eligible to win a prize....me! Terms and conditions apply...leave your name and number. ☎482231

LOVE THE BERKSHIRES?
Me too! This fun, friendly, green eyed brunette with a good body would like to meet a man to share carnal pleasures and more with. Presentation is everything - you be well groomed. ☎482235

VODKA!!!
The best way to start the weekend! If you agree and dig the color blue then this 24 yr old chic chick in fashion merchandizing would like to hear from you as possible boyfriend material. ☎482240

BE CONFIDENT
I am curvy with a great top area, 25, 5'2" and very honest. I love the ocean, and confident men. I am a bit on the goofy/crazy side, but not in a bad way, just in a fun way. Let's catch an Aerosmith concert together, grab a corn dog, and take the long way home. ☎482242

☆ **CANDID & QUICK-WITTED**
Cute non-smoking SWF, 48, 5'2", animal lover/guardian. I enjoy jazz, blues, outdoor cafes, day trips, lifelong learning, good conversation/laughter. My quest: warm, thoughtful companion to engage my heart, mind, and soul for caring connection. Boston area and vicinity only. ☎442760

RED SOX FAN
SWF, 22, cute, intelligent, fun, spontaneous, enjoys cooking, reading, art. Looking for man who likes movies, conversation, dining out or staying in. Friends first, possible long-term relationship. ☎260282

NEW YORK CITY GIRL
Now living in Cambridge. Attractive DJF, 40, seeking male, 40-60, who loves theatre, movies, live music and romantic dinners as much as I do. ☎221948

WOULD YOU DARE?
Quirky, groovy female, 49, with a 35-year-old mentality and figure, 5'4", curvy figure, loves Harleys, blues, sci-fi. Seeks SM with wild sense of humor, willing to pick me up on his mean motor scooter. Watch the moonlight shimmer in my jade mermaid eyes. Tattoos/long hair a+. ☎937174

THERE'S A SEAT NEXT T
Attractive widow, 46, seeks stimulating WPM, 43-56, non-smoker, who enjoys the arts, travel, foreign films, ideas, and hiking. I'm smart, sultry, witty, independent, and musical. ☎481375

THE GAME OF LIFE
Dark-haired SF, 23, with a great smile, is always having a good time. Into Rasta jams, shopping, sharing good jokes. Wants to see if a SM, 20s, is willing to take a risk and play. ☎232920

RAPUNZEL AWAITS PRINCE
Gorgeous locks, beautiful slim figure, classy, intellectual, accomplished, tender-hearted. 40s, Jewish. Pining in tower for tall, courtly, gallant Mozart lover. For marriage, children. ☎885979

ATTRACTIVE
Divorced white female, 43, 5'3", 110lbs, long auburn/green, young-at-heart and in looks, very romantic, honest, non-smoker, great sense of humor, looking to be romanced by a white male, 38-47, non-smoker. ☎478674

THE BLUEST EYES
Auburn-haired SWF, 26, with beautiful blue eyes, 5'10", athletic build, into Franz Ferdinand, hiking, wandering the city, people watching, photographing the world, playing spin the bottle. Seeking tall, athletic, somewhat goofy guy who follows his impulses. ☎267733

IF MEN ARE PIGS...
Then, I love bacon. 30-year-old SF, Latina, non-smoker, professional, college graduate w/no kids hoping to meet a kind, smart and funny guy to watch the Sox games with. I'm 5'1", medium build, brown hair/eyes, fair skin and look much younger. ☎275336

Ask Anything

Real-time Guide to Relationships by answerology

Hugh Hefner's Immortal Words

THIS WEEK'S QUESTION

An Intellectual Guy (Boston, 29-35, Consulting) asked:
How do you know when it's time to leave your relationship and let it go, versus giving it one final shot?

THIS WEEK'S TOP ANSWERS

A Thinker (Female, Cambridge, 22-25, Administrative) answered:

If you're still thinking about giving it a final shot, you should stay. Believe me, when it's time to leave, you won't be able to think about anything but getting the hell out of there! Here are some other helpful hints:

If she slept with your father, it's time to go. If she burned your burger on the BBQ by accident for the fifth time that week, give it another shot.

If it's a communication problem, keep working on it. If it's small and negotiable like "apartment versus house," "car versus motorcycle," keep talking. But if you want totally different things in life, like kids and life style, let it go.

When the arguments are more frequent than the long meaningful chats; when you cry or yell more than you laugh; when the good times are outnumbered by the miserable ones... it's time to go.

Why are you trying to save this relationship? If it's because you're afraid of being alone, don't trust yourself to find someone new, or because the sex is great but everything else is hell, I got news for you: let it go.

A Sportif (Female, Newton, 29-35, Consultant) answered:
You leave when the sweetness you used to feel has left the building. When you dread going home because she's there. When you start or continue meaningless arguments. And as my ex-boyfriend informed me as he broke up with me (the bastard), in the immortal words of Hugh Hefner: "It's time to go when you feel that going isn't going to hurt you!"

At The Phoenix's Answerology, you can ask the opposite sex anything. To ask and answer questions yourself, and to browse over 1 million Q&A's, The Phoenix invites you to sign up for free by going to www.BostonPhoenix.com and clicking on "Love Q&A" on the left side of the page under "Classifieds".

www.BostonPhoenix.com/loveq&a.

PRETTY IRONIC
Pretty, slender, tall SF, 44, fun, upbeat and adventurous, loves music, the outdoors, lively and intelligent conversation. Seeking attractive, outdoorsy intellectual with varied interests. ☎412670

YOGA INSTRUCTOR
Blue-eyed brunette, 40, 5'5" and fit, yoga instructor/studio owner, positive, fun, supportive and adaptable, passionate about travel, hiking, cooking, rock and classical music. Open to all suitors who are unique, refreshing and youthful. ☎416857

THE DOCTOR IS IN!
Gregarious, friendly, smart physician, 46, 5'3", no children, loves biking, reading, antiques, sushi, jazz. I'm a great dancer, also good with kids and dogs. Hoping there is a warm, romantic, sensual, athletic professional WM out there, 40-50. Must love dogs! ☎416866

CAPE COD GOLFING GAL
Single lady, 54, professional, great sense of humor, attractive. Seeks partner for golf and maybe more. Enjoys the finer things in life. Loves travel, casino gambling, antiquing, reading, and dining out. How bad can a round of golf be for a first date? Will send Photo on request. Need yours too! ☎451182

WORKING ON YOUR PROCESS?
If you know what this means, let's meet and see if we want to do it together? Two takes it farther than one, and I could use the company. I am 42, love snuggling, nature, music, movies, sensual. ☎444086

HAZEL EYED AND CARING
Hazel eyed SWF, 40 seeks an honest WM, 35-45, who is taller than 5'5, no bad habits and willing to commit to a serious relationship. This beauty likes to travel while listening to alternative and folk music. Call her now! ☎454926

SEEKING ADVENTURE
Sales/Marketing female, 49, 5'7 seeks a male who enjoys a man that can keep up with her! She likes adventures especially hiking and skiing. Enjoy her company over sushi and music ranging from jazz to the Beatles. ☎454928

ATHLETIC BEAUTY
This athletic, friendly, and adventurous DWF, 5"3, 38 is searching for a taller man, 38+. She enjoys making crafts and listening to Christian music, so if you are a non smoker and fun and friendly, call her today. ☎454961

NO SERIOUS COMMITMENT
Petite, SWF, 25, 5'2 travel nurse is seeking a fun, laid back guy who is around 27 and taller than 5'5. If you're looking for a fun, non-serious relationship, you've come to the right place. ☎454972

DRUMMAH SEEKS MUSE
SBF, thick and shapely, 40, loves music, art, a good read, and adventure. Seeks SBM, 35-55, for dating and possibly more. ☎454275

NATURAL BEAUTIFUL
Sexy, professional female, 33, Gemini, non-smoker, divorced, with one teen. Looking for someone who is well educated, romantic, and likes to have fun. I like all kinds of films and music. If you would like to chat, contact me. ☎461047

THE BEST IS YET TO COME
Divorced, blue-eyed redhead, 50, sassy, spontaneous, supportive, sincere, smart, seeks BPM, 47-55, to enjoy life's next chapter. Must be tall, energetic, confident and open-minded, to share walking, cooking, jazz, sports. ☎220367

CANTON AREA
DWF, 61, 5'4", 125lbs, brown/brown, very attractive, independent, intelligent, easygoing, coffeeholic, smoker. Enjoys dining, dancing, drives, quiet times, family, friends. Seeking gentleman of good character. ☎263277

ATTRACTIVE BRUNETTE
SWF, 61, 5'2", slender, outgoing, honest, sincere, caring, romantic, no children, enjoys dancing, walking, dining out, movies, travel. Seeks SWM, 62-72, attractive, tall, honest, caring for meaningful relationship. ☎412673

STEP BY STEP
Cute single black female, non-smoker, seeks single black male, 25-35, non-smoker, who is into movies, likes to live life day by day. Call now, let's get together and rock! ☎474138

TIRED OF BEING ALONE
This is always the hard part. Male, 20, 5'10", 160lbs, black/blue, in pretty good shape, loves to work out. Seeking a woman to connect with. ☎493879

BEAUTIFUL BIOCHEMIST
Full-figured, intelligent, warm, caring SWF, 50, blond/brown, 5'6", enjoys movies and classical music. Seeking intelligent SWM, 40-60, financially secure, for friendship, possible LTR. ☎496701

PROVIDENCE WITCH
40-year-old cute red-headed woman looking for fun new friends into music, metaphysics, majick, green things, romance and adventure. All stable, mature, silly, cool, creative, goddess loving men welcome to apply. ☎410726

NEW TO PROVIDENCE
Do you have a(n): sense of the absurd (e.g., "The Office"); bond with dogs/cats; probing intelligence; appreciation of well-informed conversation? Energetic, fun, passionate, 5'8" 40+ writer seeks 5'10+/30+ unindicted co-conspirator to show me Providence and environs. ☎289638

MEN SEEKING WOMEN

ONE OF A KIND
Fit, fun-loving SWM, 43, likes dining out, weekend get-aways, trips to the movies. Seeking fit, personable, friendly female, 31-55, who loves to laugh. Possibly learn to golf together? ☎990397

GOOD-LOOKING TEACHER
Good guy, good-looking high school teacher/coach, 34, very athletic, keep in very good shape, 6'1", 180lbs, divorced w/one child, seeking good-looking, fun girl. ☎272900

LET'S MEET
Active, fit male, 34, seeks similar female, 18-45, for hiking, biking, and having fun! Call, let's get together! ☎518035

SQUEAKY CLEAN!
SWM, young 46, muscular 5'9", 180lbs, in shape Army veteran, jogger, seeks woman, 25-49, for mutual pleasure. Your limits respected. ☎627560

I STILL HAVEN'T FOUND
...what I'm looking for. Separated WM, 40, 6'1", 185lbs, dark hair/eyes, in-shape, enjoys movies, dinners, weekend get-aways. Looking for attractive, funny, fit female for possible long-term relationship. ☎986995

A LOT TO OFFER
Nice guy not interested in finishing last.Smart, athletic, good-looking, witty, eclectic and fun to be around, looking for a woman who's also intelligent, attractive and has interests of her own. ☎513531

BLACK MAN FOR LOVE
Male in his 30s, non-smoker, 6', 180lbs, romantic, good-looking, honest, sincere, caring, D/D-free, occasional drinker. Seeking SB/WF, 20-50, romantic, attractive, who knows how to please a man, for stable romance or spice dating relationship. I would like to take you out tonight and many more nights. ☎215735

LOOKING FOR BIG LOVE
Looking for any type of lady, any size, not too big but sweet, trustworthy, and understanding. It really dos not matter what lifestyle you have. ☎506234

CIRCLE THIS AD
Great-looking SWM, 35, 6', blond/blue, looking for a fun-loving, energetic, outgoing, attractive counterpart for fun and dating. ☎507686

SOMEWHERE OUT THERE
Athletic guy, 42, non-smoker, works for the railroad, likes to spend time outdoors in the summer, into movies in the winter, seeks SF, 35-45, non-smoker, who feels comfortable on a motorcycle. ☎505971

A LOT TO OFFER
SM, 21, enjoys reading books, television, partying, basketball. Looking for SF, 18-25, for possible relationship. ☎510632

COULD IT BE ME?
Artistic, fun-loving WM, 50, new in town would love to find a fellow would love to find a fellow metroarcheologist to exotic cafes, funky bars, quirky concerts, offbeat museums, flakey bookstores, breezy parks, and more. You: adventurous and fit. ☎508078

ARE YOU OUT THERE?
SM, 34, 130lbs, dark hair, blue eyes, non-smoker, no children, would like to meet a SF, 18-50, to talk to and get to know. ☎510755

MAKING MEMORIES
Good-looking DWM, 56, 6', 220lbs, salt-n-pepper hair, not perfect, smoker. Seeking warm, affectionate SWF, 50-60. North Shore. ☎803572

TAKE A CHANCE
Young-at-heart WM, 39, single again and would like to find a new woman in my life. I enjoy laughing, talking, joking, cooking nice meals, car shows and more. Looking for a true, caring, honest woman for a great relationship. ☎509017

BASEBALL COACH
SWM, 51, 5'10", brown/brown, loves sports. Seeks 21+ female for fun times and recreation. Prefer someone stable. ☎500520

LIVE, LOVE , LAUGH
Hard-working SBM, 27, cute, fun, easygoing, passionate about photography, R&B, old school. Seeking fun-loving, understanding, light-hearted lady to share life and what ever comes our way. ☎497353

LET'S MEET
Adventurous guy, 28, looking for a cool chick. I'm spontaneous and looking for a cool person for casual dating and see where it goes from there. 18-33. ☎506770

NO AMERICAN ACCENTS
Tall SWM, 46, seeks Asian, European, Hispanic or Portuguese female, under 55, for dating, possible relationship. ☎502606

MUSIC PHOTOG FILMMAKER
Cute, accomplished dreamer, 24, seeks artsy, attractive, brainy lady who loves live music, pop culture and creative guys. ☎499585

A LOT TO OFFER
Single guy, 33, likes to hang out and have fun. Looking for an open-minded woman, 18-40, who likes to have fun but is not reckless. ☎506536

SINGLE IN THE CITY
SWM, young-looking 40, 5'11", 175lbs, brown/brown, fit, laid-back, entrepreneur, never married, no kids, likes dining out, traveling, cards, beaches, bookstores, coffee shops. See anything you like? ☎991147

STIMULATE YOUR MIND
SWM, 32, blond/blue, enjoys reading, Italian food, good conversation, sporting events, dancing, new experiences. Looking to spend quality time with caring, affectionate, kind-hearted SF, 25-37, and share life's experiences. ☎882895

CIRCLE THIS AD
Who says week nights are boring? Frequent traveler, 37, N/S, hits it off with most people instantly. Seeking SF, 18-45, who likes to live life a little edgy. ☎511523

MUTUAL RELAXATION
Single male, slightly over 40, in good shape, loyal, conscientious, enjoys movies, art, walks and talks. Are you a warm, curvy, fun restaurateur? ☎952205

CONNECTION
Emotionally available, clean-cut, SBM, 42, enjoys movies, fitness, and sports. Seeks a connection with a communicative, easy-going, and fun woman for friendship or long-term relationship. Call if this describes you. ☎463053

COULD IT BE ME?
Care to join me for dinner and a B movie? New guy in town, 22, wishes to find a SF, 18-30, to share companionship, friendship, possible LTR. ☎514984

BLUES ADVENTURE
Slender, attractive writer, 5'9", 58, witty, thoughtful, likes outdoors (climbing, kayaking in Acadia), theater, the Blues. Seeking smart, slender woman with great spirit, great heart, for dinner, adventure, laughter and commitment. ☎498527

LOVES ECLECTIC MUSIC
Mature 50-something man seeks company of a younger woman for fun and companionship. Intelligent, professional, handsome and fit, seeking petite, attractive, intelligent woman. Willing to exchange pictures. ☎501344

TAKE A CHANCE
SWM, 24, N/S, wants to meet that one woman, 18-41, N/S, who can take my breath away! ☎506621

CASTING LEADING LADY
Handsome, eclectic, music lover, filmmaker, photographer, seeks attractive gal pal to share adventures, collaborate on arts, life etc. LTR sought. ☎490674

TAKE A CHANCE
Male, young 60, 5'10", 195lbs, in good shape, laid-back, with sense of humor, seeks slim, attractive woman, 45-55, to take a chance with me. ☎493745

LET'S MEET
Lonely again! SWM, 38, loves going out to see bands. Looking for SF, 26-39, N/S, for friendship or more. ☎507387

POSITIVE ATTITUDE
WM, 54, doesn't let STD get him down but seeks more — like athletic female, same STD, who enjoys Sox, Pats, massages, tennis, golf, theatre, or '60s music. ☎929030

SAVE ME
47-year-old DWM, 6'1", 200lbs, Italian, in search of one good woman to save me from working myself to death. Must be passionate, have a slender figure and love to hold hands. ☎208407

FAHRENHEIT 9/11
28-year-old single father wants to see Fahrenheit 9/11 in the theatre but hates going alone! Looking for good-looking, liberal-minded woman to join me. ☎401301

NO COMMITMENT
WM, late 40s, professional, handsome, newly separated, just wants to enjoy. Seeks playful, attractive female for casual, passionate times. ☎233754

NEWTON AREA ONLY
Professor, author, WM, loves ideas, movies, hiking, music, dancing, arts, literature, spirituality, gardening, bridge, poetry, politics. Thoughtful, caring, sensitive, good listener, spontaneous. Seeks well-educated WF, 51-65, with a sense of humor. ☎432534

RELATIONSHIP NEWBIE
Introverted grad student, SJM, 30, 5'6", seeks honest, intelligent woman, same generation, for conversation and recreation. Perhaps also procrastination, even infatuation, but not manipulation or aggravation. Jewish, Unitarian, or Scrabble player a plus. ☎997916

MARRIAGE WITH NO SEX
I'm a mix between Al Pacino, Dustin Hoffman, and DeNiro. SWM, no sex because of a surgery, well-educated, seeks understanding woman for marriage between the ages of 24-44. I like flying airplanes, renting sailboats at the club, and writing about political science. ☎477285

HOPING 2 FALL IN LOVE
SWM, 37, 5'9", 185lbs, blue eyes, Boston, fit, good-looking successful, romantic, funny, easygoing. Love being in a relationship. Seeking petite SW/AF w/wo children that is fit, sexy, and wants to be cherished by an honest and faithful man. ☎272222

BEST OF FRIENDS
BM, 44, non-smoker, loves long walks, exercise, movies, music, the beach. Seeking SWF, for LT friendship, maybe more. ☎961538

SPIRITUAL
Tall, dark, handsome Italian, 6', 200lbs, fit, fun, funny, non-smoker, non-drinker, 50ish, cycling, swimming, Harleys. Seeking lean beauty, any race. North of Boston. ☎218667

WITCHY WOMAN
Good-looking Irish and Italian SWM, 42, 6'2", 200lbs, dark hair/eyes, passionate, sensual, fun-loving, artistic, wears dark clothes, crystals and pentagrams. Looking for tall witch, 28-50, who wears dark clothes, crystals and pentagrams, participates in Wiccan and Pagan events. ☎875567

START SLOWLY
Healthy SWM, 52, 6', non-smoker, sports lover, enjoys staying fit, weekends away at the Cape or mountains, live music, dining out, movies. Interested in meeting SF, 38-60, in the Cambridge/Somerville/Arlington area for casual dating. ☎978525

OFF CENTER HUMOR
SWM, 26, 6', brown/green, listens to Faith No more. Seeking SWF with oddball sense of humor as well, who can make me laugh. 21-30. ☎988762

STONEHAM AREA
SM, 52, 6', 185lbs, smoker, seeks SF with sense of humor, 45-55, 5'4"-6', for dining out, movies, lots of hugs. ☎117912

CAN YOU LIGHT MY FIRE?
SWM, 27, looking for the companionship of a feisty SW/HF, 20-35, who knows who she is. If you like to have fun and spontaneity is your bag give me a try if you want a wheel of a good time! ☎209854

GENTLE TOUCH
Black male, 44, seeks a plus-size white female, 30-50, for fun in the sun! ☎215846

OUTDOORSMAN
Easygoing, nice guy, 45, non-smoker, who enjoys biking, hiking, cross-country skiing, art, organic, gardening, much more. Would like to meet petite, non-smoking SF, 37-45, with similar interests. ☎216038

WITTY BACHELOR
Professional SWM, 36, seeks petite SAF, 24-39, into CD/record hunting, the Red Sox, movies and learning new words. Let's have some laughs and see what comes of it. ☎884278

HANDSOME ITALIAN
SWM, 26, 5'8", brown/brown, Scorpio, non-smoker, loves live music, playing guitar, movies. Seeking sweet, curvy, fun SWF, 20-28, D/D-free, for possible long-term relationship. Cambridge/Somerville. ☎978333

SPICY MEATBALL
Caring, cuddly 39, 6', dark hair/eyes, passion for the arts, spicy exotic cuisines, world music, stimulating conversation. Seeks curvy, romantic, cerebral, spiritual, artsy female, with child-like sense of fun, for picnics in the park, dancing in the dark . ☎955673

NO YANKEES FANS!
SWM, 37, 5'10", 270lbs, dark hair/eyes, moustache, Democrat, Red Sox fan, history buff, into politics, football, action movies. Seeking redhead or blonde, 25-45, who knows the agony of defeat but wants to make this a winning season. South Shore area. ☎117652

SEEKING ASIAN LADY
SWM, 6', 200lbs, brown hair, blue eyes, enjoys dining out, movies, music, outdoor activities. I'm looking to meet a stable, sweet, caring Asian lady, 25-39, for a long-term relationship. ☎262426

GREAT COMPANION
Sweet and sexy 37-year-old attorney, loves driving to the ocean or a lake with that special someone, making shrimp scampi, challenging you to Scrabble. Seeking tall, fit, thin and funny gal with great triple word scores technique. ☎267893

ENERGY FOCUSED
Are you a WF, 35-55, into mentality, peacefulness, relaxation, creativity? I'm a BM, 43, who'd love to meet you. ☎268405

GENUINELY NICE GUY
Energetic SBM, 34, handyman, painter, carpenter, landscaper, jack of all trades, black belt, loves dining out, sports, soul music, traveling, kickboxing, "Kill Bill." Searching for a like-minded woman who always has a smile on her face. ☎948959

REALITY SHOW REJECT
Why? Because I'm down-to-earth and I'm a realist. Single, 42-year-old, non-smoking professional leads a clean lifestyle, never married, no children (work came first until now). Humorous, energetic, outgoing, considered good-looking, tall, medium build, enjoys concerts, the gym, dining, cycling, movies, travel, etc. Open to new adventures. Seeking an attractive SW/AF, 25-42, with similar interests. ☎239301

PERSONAL TRAINER
Black male, 43, 5'9", gentleman, would like to meet a full-figured white female, 35-55. ☎277080

TRAVEL PARTNER
44-year-old professional WM looking for a female partner for a trip to the Caribbean. Looking for fun and interesting female. Will travel first class. Let's see if we can connect. ☎289744

CALL ME
Tall, romantic, handsome, professional SWM, 35, 6'1", dark/dark, well-built, sense of humor, honest, enjoys sports and the outdoors. Seeking honest, sincere, romantic S/DWF for movies, dinners, traveling. CT ☎821675

DOES SHE EXIST?
SWM, 39, 6', 195lbs, brown/blue, friendly and outgoing. I'm looking to meet a lady who's fun to be with, slim, and looking for a serious relationship. Between 25-39, race open. ☎401492

INTROSPECTIVE
Intelligent, humorous, honest, secure, trustworthy, communicative, passionate, sharing DWM, 55, height/weight proportionate. Positives, Bob Dylan, tennis, abstractions. Seeking an attractive, petite woman, height/weight proportionate, 40-50, intelligent, trustworthy, character depth, with loose schedule. Spend winters in Florida. ☎404075

LOOKING FOR A/ WF
Looking for a nice, sincere Asian or white female. Call this single male now! ☎407496

SUNRISE OVER BOSTON
SWM, 42, confident, agile, secure, likes live entertainment, museums, sunrises, slurpees. Seeks Christian kindred spirit with no dependents for unlimited possibilities. Must enjoy star gazing. ☎279719

NICE ITALIAN GUY
SWM, 44, 6'3", looking to settle down with lady, 35-45, non-smoker, positive personality. I work freelance so time off varies. Likes: small family owned restaurants; travel to NYC; cooking for a special person; hanging with family/friends and more. ☎888482

COLLEGE PROFESSOR
Optimistic SWM, 43, 6'4", 220lbs, blue eyes, short reddish-gray hair, PhD. Likes theater, dance (modern and ballet), writing, dogs, happy music and spending time with family. Seeks thinking female, 25-36, height/weight proportionate, for long term relationship. ☎930567

LOVES LIFE, OUTGOING
SWM, 34, seeking out-going SWF who likes to go out for dinner, movies, drinks, who likes to enjoy life with no ties. ☎413118

BABY-FACED GUY
SM, 33, 5'3", slender build, brown skin, baby smile, walks with a limp, interests include politics, British tv, pop and jazz music. Seeking fair-minded, flexible female who keeps fit but isn't a sports fanatic, into movies, British tv. ☎416556

ADVENTUROUS, MEDIA
Executive, handsome, financially/physically fit, SM, 48, seeks polished, stylish female partner for social/business events, travel, marvelous dinners, lively conversation, 35-45, athletic encounters on and off tennis courts and golf links. Long-term relationship ambitions. ☎423216

RELATIONSHIP/MARRIAGE
Attractive SWM, 5'10", 175lbs, dark brown/brown, likes keeping in shape, going out for fun, or staying home for cuddling, love and romance. Seeking attractive, honest, sincere, very dedicated SF, 18-35, for love, romance, a future together and a permanent relationship. ☎226689

FREE MALE
DWM, 38, 5'7", dirty blond/brown hair, blue eyes, enjoys laughing, animals, beach walks, camping, concerts, travel, and vegging out. WLTM non-smoking, easy going, caring, blonde/redhead, petite, SWF with sense of humor who likes the same. So. Shore area. ☎456141

DATE MATE
DWM, 45, 5'8", slim, well-educated, witty, seeks sensitive lady, 28 to late 30s, for casual dating. I enjoy reading, progressive politics, movies, most music, and stimulating conversation. Personality, intelligence, and affection important. Attractive? Great! Height/weight proportionate. Shyness ok. ☎462022

RAINBOW
Loving, sincere, creative, 43-year-old African male, 5'11", 170lbs. Enjoys outings, traveling, movies, quiet romantic time. Seeks well-mannered, sincere and loving woman, 28-40, for friendship and possible long-term relationship. Race, weight unimportant. ☎685678

ZEN INTELLECT
1960s counter-culture, non materialistic, eccentric, unconventional, retired, 6', 61 years old, nice looks, writing a book. Into simplicity, quiet. You: easy-going, natural appearance, spiritual, not religious, healthy. ☎462910

DINNER IN NORTH END
with friends and finish the night at The Roxy. This isn't every night of course, but I do love to dance and dine out. I am an easy going, laughable, joyous 32-year-old male with black/grey hair and brown eyes. I have been called loyal almost to a fault. Would like to find a woman who is similar, who is not too serious, because I certainly am not. ☎291099

BORED IN BOSTON
Tall, striking, athletic, intelligent, funny, unique SWM, 36, seeks female partner in crime, for laughing, learning, and adventure. ☎268061

WE LOVE BACH
Share that love for one from which there springs wide-love for all? Tender/passionate WM, 50s, tall, thin, enjoys baroque music, sea shores, forests, science, literature, PBS/NPR, friends, etc. Idealistic, natural, trim optimist, please grace my arm? ☎470424

IF ALL THE WORLD'S...
a stage, will you shakily act a role? Whether you play, portray or pretend, singin' the blues can mend. When roads diverged did you say "To what end?" or simply choose something like a star? SWM, 45, seeks SF, 24-44. ☎255848

RELATIONSHIP WANTED
SWM, 48, seeks attractive lady, 30s-50s, for long-term relationship. Enjoy travel, movies, beach in the summer. If this is you, get back to me! ☎409694

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THIS IS IT!
SWM, early 40s, enjoys independent films, jazz/blues, seeks personable, curvy, fit female who's down-to-earth, supportive, affectionate. Expect same from this attractive, 5'8", athletic/muscular build, open-minded SWM, dark brown hair, brown-green eyes, moustache, looking for companionship/friendship leading to long-term relationship. ☎239948

SWM SEEKS SBF
SWM, 53, 5'8", 160lbs, in great shape, loves outdoors, music, dining. Seeking SBF, 37-51, fit, good personality a must. ☎768386

BE MY GINGER ROGERS
I'm a tall, well-built man with brown eyes and black hair. I'm looking for a lovely lady who will be my dance partner. I enjoy clubbing, eating healthfully, and curvy, flirty girlies! Let's dance the night away! ☎466042

PETITE WOMAN WANTED
SWM, 44, 5'9", fit, handsome, 175lbs, PhD, entrepreneur, English professor, into shopping, poetry, romance, music. Wants soulmate, age open. ☎128585

SCULPTOR SEEKING MUSE
Laid-back, SM, 40, sculptor, 5'6", 140lbs, seeks petite, sexy, uninhibited girl, N/S. I carve stone, kayak, some tennis, lots of music & laughter, vegetarian too. ☎502107

SEEKING SEXY OLDER WOMAN
Handsome, passionate, open-minded male, 40, 6'3", 200lbs, dark hair, nice dimples. Seeking very attractive older woman for relationship. You: sexy, sensual, who likes to have fun with a nice guy. ☎495295

LADY PATRIOT FAN
SWM, 61, 5'9", 180lbs, seeks SWF, 35-60, 5'6"+, under 120lbs, redhead A+, D/D-free, non-smoker, who enjoys dining out, sports, sightseeing in Boston/New England and wants a romantic relationship. ☎499802

APPEAL TO YOU?
SWM, 20, non-smoker, loves camping, long drives, and movies. Seeking woman, 18-25, non-smoker, for friendship, possible romance. ☎488057

WHY NOT GIVE ME...
a try? SWM, 43, 6'1", 245lbs, brown/green, smoker, loves karaoke, beaches, movies. Seeking woman, 25-50, for possible relationship. ☎488083

YOUNGER...
attractive, active, social DWM, 35, 5'11", blue eyes, smoker, seeks a sincere WF, 21-37, smoker, fit, and ready for adventure. ☎484980

NICE GUY LOOKING FOR GIRL
SWM, 25, looking for honest, reliable, SF, w/sense of humor, not quick to judge, likes rap music, motorcycles, shopping, movies, walks, and bike rides. ☎491608

PHOTOGRAPHER
SWM, 24, 5'7", enjoys hiking, snowmobiling, art galleries, concerts and good conversation. Seeking easygoing SF, 21-29. ☎503703

DR. SEEKS KOREAN BEAUTY
Good-looking, Italian-American physician/professor, 49 years young, seeks a Korean treasure, 30-40, caring heart who is sincere, loyal and love spontaneity and romance. ☎481335

MEN SEEKING MEN

EXTRA LARGE
Looking for extra large SB/HM, 18-50, bodybuilder. Thin, clean-cut WM, 39, wants to meet you. ☎506387

FEMME, BUT NOT...
a flaming queen. GWM, 42, 5'6", 135lbs, brown/brown, thin, muscular, non-smoker, seeks a masculine, well-built man, 35-55, non-smoker, ready for a relationship. ☎412159

A LOT TO OFFER
Easygoing, passionate, sober guy, 46, N/D, wants to meet a tender, passionate guy, 35-50, who respects limits. ☎509772

WHITE CLASSIC JOCKEYS
All-American "French/Greek" top cat enjoys foreign travel, history, romance languages, fine dining, cooking, swimming, exercise, jogging, reading, intense conversation with that special man. Seeking passive yet assertive guy, 25-55, who also loves wearing tight button-fly Levi 501s and white ☎401012

LOOKING FOR LOVE
GWM, 38, blond/blue, into night life, has been looking for love in all the wrong places. Now I'm looking for love in the right place. Hopefully it's you cutie! Call me. ☎293351

CIRCLE THIS AD
DWM, 42, 6'1", occasional smoker, seeking open, welcoming SM, 18-43, knows pains of divorce, for true friendship, maybe more. ☎425595

INTERRACIAL LOVER
Masculine, professional BiBM seeks masculine male, 18-50, for fun and dating. ☎273960

HEY YOU! YOU DIDN'T..
just pass my ad did you? Get back here! SWM, 37, 5'7", 130lbs, 3 B's: blond/blue/balding, likes working out, music, the arts, relaxing at home. You be a masculine, muscular, athletic guy, 32-45, looking for fun, friendship, possible long-term relationship. ☎730120

COULD IT BE ME?
Friendly, liberal WM, 41, looking for that special man, 35-55, for dating, friendship, or LTR. I enjoy theater, museums, the arts. ☎511434

SINGLE IN NEW ENGLAND
SM, Capricorn, seeks kind, caring, considerate gentle partner for fun leading to LTR. ☎504124

FUN COMPANION
GM wants to meet a fun companion to have a good time. Very low key and chill. No stress environment. ☎486168

BUDDY WANTED!
GWM, 28, 5'8", brown/brown, very good-looking, new to area, ISO someone to hang out with and show me around Boston, who's not afraid to have a good time. I'd like someone long-term, but that's for later. Not into club scene. ☎484600

FOOTBALL AND LAUGHING
Looking for a guy or guys, for football, laughing, for times when guys need guys. I am 6' tall, 182lbs, brown/brown, slender. If you like to wear heels, that's ok, anything goes. Just be yourself, have a sense of humor and be looking to explore. ☎489464

WHAT'S THE WORD?
Well-rounded, open-minded SHM, 27, smoker, seeks same in single man, 25-35. Open to trying new things? Get in touch. ☎495594

FALCOR SEEKS ATREYU
GWM, [illegible], 5'10", 175lbs, brown/brown, seeks smaller companion, under 35, any race, to share life and times. Enjoy baseball, history, Play Station, pool, movies, cuddling with unpretentious, boyish, honest buddy. America is great, let's enjoy it together. ☎928755

STR8 GUY 4 OLDER
Kind gentleman seeks straight male, age 19-25, for friendship, maybe more. Brockton area. Latino or Cape Verdean preferred. ☎239225

TAKE A CHANCE!
I'm 5'10" with blue eyes and light brown hair. I enjoy long walks in nature, reading, travel, foreign languages, and spirituality. I need a love who is in touch with himself and is compassionate. ☎252583

LET'S GET TOGETHER
Good-looking BiWM, 41, clean, D/D-free, non-smoker, clean-shaven, 5'9", 210lbs, in shape, brown/brown, short hair, blue collar. Southern NH. Seeks good-looking, WM, 25-35, clean-shaven, 5'9", swimmers body, short hair, for dating and more. ☎436478

TERRENCE SEEKS PHILLIP
ISO cute geek/jock. At least like three of these: making out, Star Wars, horror movies, biking, napping, the Sedarises, cartoons, being in the Tao, theeatre-hopping, bar-slumming, good music, nature's gifts. Prefer late 20s to early 30s. I'm articulate and boyish. ☎446416

CAPPUCCINO, ANYONE?
I'm 6'3" with dark brown eyes and hair. I love Hoobastank, Maroon 5, and No Doubt. Always up for a good game of volleyball or meeting friends for coffee. Confidence is a beautiful thing! Call me! ☎252499

SEEKING WEEKDAY PAL
WM, 52, 5'8", 150lbs, smooth, good build, smoker. I enjoy sports, Southern NH beaches, cuddling after a bubble bath and massage. Seeking in-shape, clean, down-to-earth gentleman for dating. ☎965415

FOOTBALL JOCK BUILD
Attractive, 30-year-old GWM, 5'9", 190lbs, football jock build, professional. Seeking taller GWM, 20-40, for love and fun. No games. ☎284054

FRAMINGHAM MALE
BM, 5'11", 210lbs, exercises regularly, enjoys sports, music. Seeking WM, over 50 preferred but not exclusive. Chubby or heavy-set a plus. ☎223435

GOOD TIMES WANTED
BiWM, 39, blond hair, 220lbs, likes action movies, travel, working out. Wants to meet GH/BM for good times. Be healthy, honest, for friendship first to long-term relationship. ☎838122

AFFECTIONATE & LOVING
Professional BiWM, 42, seeking honest man looking for intimacy and long-term relationship. Age, race, weight unimportant. Call, let's talk, have coffee. ☎435345

SPECIAL SOMEONE?
African-American GM on North Shore, 40, looking to enjoy life with GM, age and race unimportant. Just looking to enjoy each others' company. ☎437736

YOUNGER SEEKS OLDER
Good-looking WM, 34, 5'9", 170lbs, in excellent physical shape, extremely healthy lifestyle, blue-collar worker. You: laid-back, masculine, 56+, mentor figure, ready to show me fun times. ☎207793

TAKE A CHANCE
Middle-aged, but looks 35, lives in NH, but will travel, D/D free, financially secure, great dresser, great catch, loves theatre, working out, 5'8", 160lbs, 16% body fat, looking to meet casual dating, possibly more. You must be attractive and self sufficient, 25-40, D/D free. Into classical music and theatre, skiing, and traveling. ☎967742

REAL GUY FOR SAME
Masculine, muscular, good-looking, professional GWM, 33, 6', 195lbs, athletic enjoys the outdoors, Sunday football, having a couple beers. Seeking a similar, masculine WM, 22-35. ☎861784

LOOKING FOR THE REAL
Down-to-earth, quiet, serious GWM, 53, 5'7", good-looking, gym toned, healthy, employed, seeks similar, intellectual GWM, 36-53, believing true liberation is something you strive for everywhere and comes from within. For dating, possibly more. ☎891878

LOVE CONNECTION
Fun-loving GM, 42, 6', nice build, brown/brown, looking for a nice man for good times and possible long-term relationship. ☎903016

LOOKING FOR ME?
Good-looking SBM, 31, 145lbs, sexy, crazy, cool, down-to-earth, not into games, enjoys rap, hip hop, R&B, movies, dining. Seeking similar masculine Asian or SB/HM, for friendship and good times. ☎998522

KINDRED SPIRIT
Compassionate, active WM, 59, 5'11", 185lbs, gray-blond hair, seeks fit, masculine, unself-centered WM, 30-55, for deep happiness in sharing life's wonders. Arts and outdoors. ☎919326

OLDER FOR YOUNGER
GWM, 42, 5'11", brown/green, hairy, good sense of humor, loves 80s hair metal, making out on the beach, will do anything for anyone. Seeking younger GM, 18+, with boyish looks. Asian or long hair a plus. ☎242144

I AM WHO I AM
I am seeking a quietly feminine, effeminate CD or TV who enjoys dinners, movies, theatre, music, weekends planned together. I am an ex-Marine, lean muscles, in top shape. I am for real. Seeking long-term relationship. Serious replies only. ☎947699

LOOKING FOR YOU!!
Professional GWM, 40, 5'7", 155lbs, black/hazel, construction build, HIV+, non-smoker, Taurus, true romantic, have many interests, ask me! I long for that special guy to give lots of TLC to. Are you that guy? Call! ☎887153

BOYFRIEND WANTED
Athletic, feminine, healthy WM, 53, 5'6", 132lbs, loves fashion, film, the arts. Seeks older, professional WM. Serious romance only. ☎288054

BRITISH-AMERICAN WM
WM, 30, blue eyes, slim, introverted; classical music, literature, quality one-on-one time. Serious, honest only please. ☎957644

LIFE IN THE OLD BOY
SWM, 60+, body mass index below 24, seeks same for relationship. Affectionate, healthy, brown/brown. Enjoys music, reading, walking, classic movies. Short and dark are pluses. ☎257837

CREATIVE COMPANION
Youthful, energetic, loving, stable GWM, 53, trim, healthy, many interests. Seeks honest long-term relationship with romantic, caring, fun, fit GM, 30-45. Not into scene. Love movies, music, arts, travel. ☎239820

MOHEGAN SUN?
Good-looking, clean-cut, in-shape WM, 33, 5'7", 145lbs, work out regularly, pretty new, seeks a similar, athletic guy. Someone who's a clean-cut, masculine, discreet, non-smoking WM, for friendship, travel, possibly more. Athletic, jock/prep guys only. ☎898896

MAKE ME LAUGH
Good-looking, young professional, 5'7", 140lbs, athletic and fit, 27, European, blond/blue, looking for someone to chill, hangout and laugh if the chemistry is right. I'd like a guy around my age, who's fit and funny. ☎427180

LOOKING 4 REAL
24-year-old GWM, blond/blue, 220lbs, glasses, 5'11", average build, N/D, drug-free, smoker, few tats and piercings, into dancing, movies, chillin' with friends, walks, parks. Very spontaneous and willing to try new things. ☎428421

NEED SOME LOVIN'
Are you an 18-49-year-old bi or GM looking for love? If so, this GWM wants to meet you and make you happy. Call me if you are sincere and passionate. ☎421683

RUGGED WARRIOR?
Do you have the rugged warrior appeal of a Tom Brady? I need a man that can dodge sacks and it's so important to have a good tight end! Lionel brings joy to the hearts of everyone. Interested? ☎438178

SEEKS SHE-MALE
Bi-male, 41, 5'10", 170lbs, black hair, dark brown eyes, clean shaven, Native American, seeking she-male or passable trans for long-term relationship. Fall River area. ☎455357

LOOKING FOR FRIENDS
SWM, 25, 5'7", 150lbs, dirty-blond/green, smoker, loves watching movies and taking walks. Seeking WM, 18-46, to join me. ☎487642

SINGLE ATHLETE
44-year-old semi-pro baseball player, 5'10", 140lbs, resides in RI, strawberry-blond hair, non-smoker, looking for nice, neat, clean GH/AM, 18-28, with swimmer's build, for possible long-term relationship. ☎881355

YOU COMPLETE ME
Professional, neat, loving GWM, 47, 5'6", 150lbs, brown/brown, clean-shaven, non-smoker, enjoys dining out, plays, long walks, drives, movies. Looking to meet GW/BM, 40-60, for quality time, friendship and relationship. ☎960923

MANIFEST IN PROVIDENCE
GWM, 6'1", 195lbs, brown/blue, creative, sky cave and ocean lover, seeks masculine, passionate, mature sorcerer, manifester, meditator, dreamer, GM, 40-60, height/weight proportionate. Me: top cat but versatile, works second shift. ☎446729

WOMEN SEEKING WOMEN

CALL AND SAY HELLO!
Outgoing GWPF, 54, N/S, seeks down-to-earth GWF, 48-57, N/S, who has a good sense of humor and friendly disposition, for companionship, possible relationship. ☎496903

A NICE SMILE
GF, 50+, seeks same, with sincere, caring heart, sense of humor a must, for freindship, maybe more later. Stoneham/North Shore area preferred. ☎464291

TAKE A CHANCE
I wanna know...I'm a very nice person, good listener, friendly, 27; loving, intelligent, shy at times. Seeking a new friend, 20-35. ☎510639

FRIENDLY GIRL
GBF, easy conversationalist, romantic, likes cuddling, vacation, watching movies on a rainy day, watching the beauty in your eyes expressing the love for life you feel. Looking for companion, lover, friend. ☎251996

FRIENDS FIRST
SWF, 22, artsy, intelligent, raunchy sense of humor, cute, seeking open-minded female who enjoys movies, conversation, dining out or staying in. Friends first, more possible. Size, race unimportant. ☎222596

LET'S MEET
Cute tomboy, 46, believes nothing beats a sunny day on the water with that special someone. Smart, outgoing, fun, busy, seeks same in SWM, 38-50. ☎499032

ROMANCE AWAITS
Considerate GWF, 45, seeks attractive, honest, romantic SF, non-smoker, to share long walks, good times, friendship and fun, possible long-term relationship. ☎847134

SEEKS INTELLIGENT LIFE
BiWF, 35, cute, fit, loves nature, outdoors, movies, music, spiritual/New Age thought. Seeking connection for fun, dating, romance, and more. Sense of humor a plus. ☎939539

BEST THING SINCE...
Dark chocolate! Sweet, sharp GWF 44, by day works in University, by night acoustic pop star. Love good conversation, fun & serious movies, dancing, biking, live music, friends, activism. Seek thoughtful, creative, kind, non-smoking, non-drinking GF for dating, hopefully more. ☎267686

MARTHA STEWART —
where are you? 40-year-old GWF soft butch, seeks femme GWF. If you're her, it's a good thing! ☎968614

TRANSMAN 4 U
Transgender F2M looking for friends and if something happens from there, great! Brown/blue, good-looking, average build, 5'9", 175lbs, play hockey, love sports and the outdoors. Just be open-minded, cute, D/D-free. ☎218565

TIRED OF DINNER FOR 1?
I am! Blue-eyed GWF, 35, brown-blonde, 5'10", 160lbs, seeks GF for friendship. Also looking to find "special someone." Am honest, loving, loyal. Love animals, outdoors, sports, movies. Take a chance! ☎807419

QUIET HOMEBODY
GWF, 29, 5'3", Gemini, looking to meet nice woman, to share friendship, laughs, good times, new experiences. Interests include Tori Amos, scrap-booking, dining out, spending time with friends. ☎824911

LET'S HAVE FUN
SF, looking for someone to share fun and romance. I like movies, animals, travel, kids, and sports. Possible LTR. ☎493056

ARE YOU MY SOULMATE?
I'm looking for a femme woman to talk with and go out and have some fun. I'm 35 and live in Methuen. Come on, let's give it a try. ☎457394

AWAITING MY EQUAL
Professional GF, 5'8", with great sense of humor, very beautiful, sexy, intelligent, femme, outgoing, and spontaneous, seeks honest, open femme woman, willing to meet me halfway, with beauty, quality, intelligence, who enjoys just sitting around watching tv and laughing. ☎496864

READY TO SHARE
Tall GBF, 46, height/weight proportionate, enjoys ethnic cuisine, seafood. Looking for mature, affectionate GF, 28-52, to share good conversations and good laughs. Please be patient and fun-loving. ☎274667

INTO THE ARTS
Friendly, warm female, 22, 5'6", open-minded, cute, loves exploration, listening to music, indie films, art, dining out, laughing. Looking for similar woman, 22-27, tomboy type preferred, for friendship or more. ☎282670

PRETTY BROWN EYES
I'm a 40-year-old BiWF from Cambridge, Mass, non-smoker, D/D-free, 4'11", 130lbs, brown hair, brown eyes. Seeking single BiWF, 20-44, who likes concerts, music, movies, dancing and dining out. ☎231529

I HEAR A SYMPHONY
Athletic, educated GWF, 40, 5'5", technician, fun-loving, intelligent, brown eyes, loves gardening, home repair, reading, movies, skiing, classical music. If you're a single GF, 30-45, for outdoor and indoor adventures. ☎412027

LIKE CATS? I HAVE 2
BF, 47, 5'3", non-smoker, home health aide, with bachelor's degree in liberal arts, loves gardening, photography, art. Seeking woman, 46-56, non-smoker, who likes the outdoors. ☎421945

SMART & ATTRACTIVE FEMALE
Tall, blonde, blue-eyed female would love to meet another girly girl who's intelligent, responsible, caring, attractive, fun to be with and easygoing. Most importantly, be honest and genuine. ☎422326

BEAUTIFUL BIWF 4 SAME
Fun, outgoing, very attractive, spontaneous, affectionate, clean, fit. Searching for friendship first. Please be very attractive, clean, fit, open and outgoing. No games please. ☎257624

ARE YOU SHY?
Looking for women who experience shyness. Want to start a discussion and support group. ☎433144

ASIAN CUTIE PIE
Cute SAF, 27, 5'3", slim, enjoys running, walking, playing Tetris, Bethany Dillon & Kate Spade. Seeking tall, blonde female for conversation, maybe more... ☎482351

MY RED HAIR
is what you will notice about me first. It is soft and waiting for your fingers. Tall woman who needs a tall man. Keep it real and we'll be fine. I trust you. ☎482447

TRUE SINCERE WOMAN
Compassionate woman, strong-valued in principles, seeks same (30s), beautiful, warm, gracious, intelligent, mature, classy, sincere, feminine lady responsible in her ability to love and care for others. ☎458206

LOVABLE LEO
GWF, 40ish, attractive brunette/hazel, great sense of humor, seeking same. All my friends are straight, please fill the void. Tel me about yourself. ☎461067

CUTE TOMBOY...
Now available on DVD! 43-year-old GF, 5'4", green eyes, (friends would joke I'm really Norman Bates' little sister), loves hitting the beach, "Once Upon a Time in Mexico," dining out. Looking to date short, cuddly, dark-haired woman who likes tomboys. ☎206584

PARTNER IN CRIME
Attractive, educated, adventurous, BF, 28, 5'8", 140lbs, with a devilish sense of humor and mind to match, loves traveling, good food, music, creativity, clubbing, Foxwoods, having fun. Seeking friendship with down-to-earth, easygoing, open-minded SF. ☎922724

HEARTS CAUGHT FIRE
Striking GWF, 45, 5'4", 132lbs, Italian descent, dark hair/eyes, honest, genuine, loves cooking, outdoor activities, good conversation. Looking for an exclusive relationship with a GF, 40-55. ☎994581

COFFEE IN CAMBRIDGE?
GWF, 60, passionate about teaching, seeks educated professional into reading, indie films, shopping, exploring new places. ☎251682

FREE SPIRIT
Attractive, mature GWF, 28, 5'8", fit, N/S, D/D-free, seeks GWF, 25-41, feminine, attractive, fit, creative, outgoing, for a committed relationship. ☎484542

ISO NEW PEOPLE
GWF, 38 years old. Brown/brown, petite fem/tomboy, 5'3", 105lbs. Looking to meet new people and possibly find true love. Interests include live music, art, movies...and all the rest of life's little pleasures. Would love to hear from you. ☎435150

IT IS TIME
GBF 28, been in the city for a few years but have never taken the time to explore the city or make friends. I enjoy bowling, movies and long walks. Interested in friendship and exploring the possibility of more. ☎469314

I SPY

HER AND ME
We were in a clothing store downtown. You complimented a piece of jewelry I was wearing. You are gorgeous! Let's have a drink. ☎498451

SMILEY SEEKS KRISTEN
You often see me several times a week, you were at the pick up counter today and said you would be back tomorrow. Are you single? Lets chat. Smiles—aka Smiley. ☎482628

WHERE DO YOU GO?
We used to cross path here and there for years until you went to Chile a while ago. Did you ever came back? ☎418306

MA PACKER FANS IN GB 10/3
Looking for a hot guy at the Green Bay Packer game on October 3rd. Section 115, Row 6, Seat 13 or 14. You were sitting with other guys wearing Favre jerseys. You are Hot!. ☎475484

Savage Love

BY DAN SAVAGE

mail@savagelove.net

Buyer's remorse

I am sunk into a depression over the election results. I started out Anyone But Bush but actually came to LIKE John Kerry, which makes his defeat even harder. I feel like I am looking at four years of prison and share this country with a pack of baboons. Everywhere I look I see that smug bastard's picture, and I am filled with grief.

Skip the sex for a week or a few weeks. I need advice on how to get through a second Bush term. Thank you.

A Freaked Fan

Before I get to how we're going to deal with four more years of this shit, here's the really hilarious thing about last Tuesday for me personally: my boyfriend and I have been looking for a house since June. Finding a house in the city where we live is harder than finding a secular humanist in a red state. So when we finally found a nice little three bedroom that needed a new roof in a neighborhood near our son's school, we jumped on it, made a bid, haggled with the current owners over the price, and finally signed all the papers on . . . Tuesday, November 2, 2004. It was noon and we couldn't have been happier — we had not only found a house, but exit polls had Kerry coasting to victory. Ah, the gay American dream — a boyfriend, a kid, our own home, and a Democrat headed to the White House.

Then, 24 hours later, we were wishing we never found that fucking house. Because now — right now, as I write this, the day after the election — we can't picture ourselves staying in this country. I know, I know — lots of liberals, lefties, queers, actors, and musicians threatened to leave the country if George W. Bush won in 2000. Very few of us left. Why? Here's my theory: because Bush actually didn't win the election in 2000. Knowing that Bush stole the election, I was able to look my fellow Americans in the eye and think, shit, we didn't elect this guy. The majority of us voted against the dumb asshole. And come 2004 we would vote him out. But he didn't steal it this time. This time the asshole actually got elected. That changes things.

This is a disorienting time to be an American homo. George W. Bush appears to have won the White House on "values," not security, "values" being code for gay marriage, abortion, and stem cells — but mostly gay marriage. Anti-gay-marriage amendments passed in 11 states, and pundits are saying that the anti-gay vote got Bush elected. Okay, so America hates the gays — that I can live with, and it means we should probably get the fuck out while getting the fuck out is good.

But does America hate the gays? David Sedaris is a national phenomenon. That ol' carpet muncher Ellen DeGeneres has a hit TV talk show. A pole-smoker writes the most widely syndicated sex-advice column in the country. Lupe Valdez, a lesbian, was elected sheriff in Dallas County, Texas, last Tuesday. And George W. Bush gave his acceptance speech standing on a stage next to Dick Cheney's carpet-munching daughter and her bull-dyke girlfriend. (Let's pause here to imagine the pit in hell these two lesbos will roast in.) This shit just doesn't compute, America. Can we get some consistency here? Should we stay or should we go? I've got this cool new house — do I put it back on the market or what?

Back to you, AFF. Provided we don't all leave, here's how we get through a second Bush term: for at least the next four years, American lefties, artists, and queers should not consider this land our land; it is not a land of opportunity that spreads from sea to shining sea. No, we live on a chain of islands, an archipelago, not a continent. Sane people live on our islands — New York, San Francisco, Denver, Seattle, Portland, Madison, Austin, Boston, and on and on, basically all the cities, in red states and blue, that voted for Kerry — and we may not be the majority right now, and it may feel like sea levels are rising, but, hey, we own all the best real estate. We've got the cities, the Northeast, the Midwest, and West Coast. And what have they got? The Wal-Marts, the West Virginias, the Alabamas, the McMansions, and the mega-churches. Fuck 'em. Let 'em have that crap. We'll fight the fuckers in two years during the midterm elections and take back Congress. And we'll take 'em on again in four years and take back the White House. In the meantime, enjoy island life.

I'm writing to hold you and every one of your readers to the promise that I know each of you made sometime within the last four years: "If Bush wins again, I'm moving to Canada." Our border is open, and we need the population. You will be welcomed here with open arms and warm bongs. Sure, you may not make as much money here, and you will have to wait in line to get that hip replacement, but at least your son will get a flu shot, your "partner" will be your spouse, and 51 percent of your countrymen are not stupid enough to vote for Bush. Come join us — the grass really is greener here.

Canadians Abhor Nuts

Thanks for the invite, CAN, and I'm thinking about it. For other Americans thinking about heading north, I recommend these two Web sites: www.marryanamerican.ca (for laughs) and www.cic.gc.ca (for serious).

I can't believe that you fucking faggots could fuck it up for everyone like this. If you faggots had just waited until after the election to start getting married, then we wouldn't have to put up with George W. Bush and Republican control of both houses of Congress. When they take away my grandmother's Social Security to pay for the invasion of France, I'm going to point my finger in your face and say, "You helped this happen."

Stupid, Stupid Faggots

I hear you, SSF. And while we're apportioning blame for the current fucked state o' the nation, let's not forget all those stupid, stupid African-Americans who fucked up the Democratic lock on the South by launching the civil-rights movement. Jesus, we'd have a Democratic Senate right now if it weren't for them! Remember what LBJ said when he signed the Civil Rights Act in 1964? "We have lost the South for a generation." Wrong! The Dems wound up losing the South for two, three, four, or more generations. All because selfish blacks wanted to vote, get educations, and sit wherever they damn well pleased on the bus. The nerve of some people!

Look, the gay-marriage issue and the anti-gay-marriage amendments brought the knuckle-draggers to the polls, for sure, can't deny it. But one day Dems might thank us homos for this — the only consoling argument out there now is that the Dems dodged a bullet by losing this election. Iraq is a mess, the economy is a mess — the next four years are going to be an ugly shit storm. If Kerry had been in the White House, the Republicans and their media attack dogs would have pinned it all on the Dems. With Bush in the White House and the R's still in control of Congress, they have no one to blame for the shit storm but themselves.

But, hey, if this cold-comfort analysis is wrong, SSF, if we all live to regret the gay-marriage issue coming to a head, rest assured that all the dykes and faggots out there will pay a high price for it. ■

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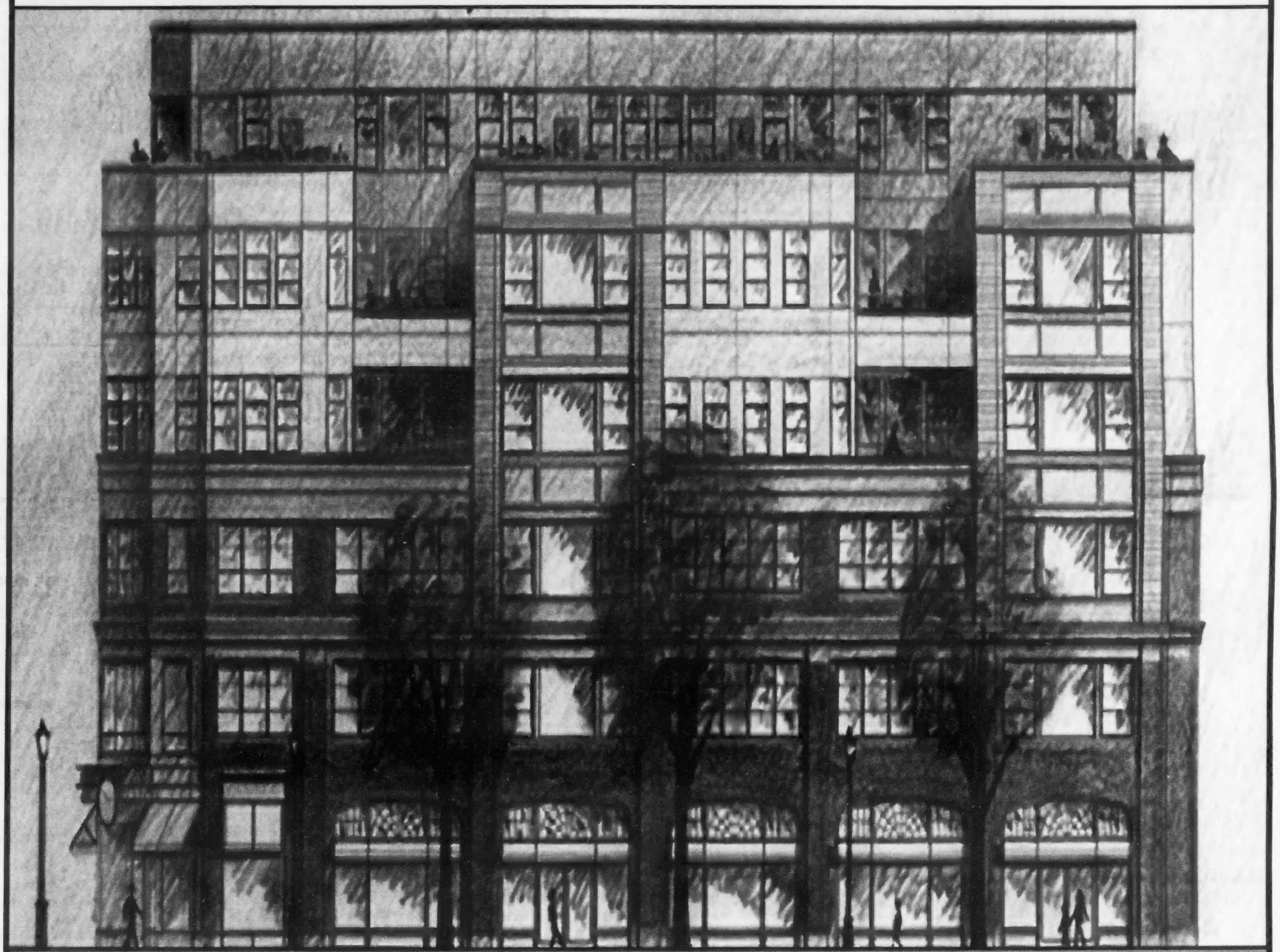

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Looking for team players to provide skills training & support to adults with acquired brain injury in home/community setting.
Openings in our Taunton, Randolph, Easton, Natick, Newton & Framingham.
Background clearance, HS diploma, safe driving record & reliable transportation a must.
Competitive hourly wages, mileage reimbursement, training & supervision provided.
Send/fax resume to:
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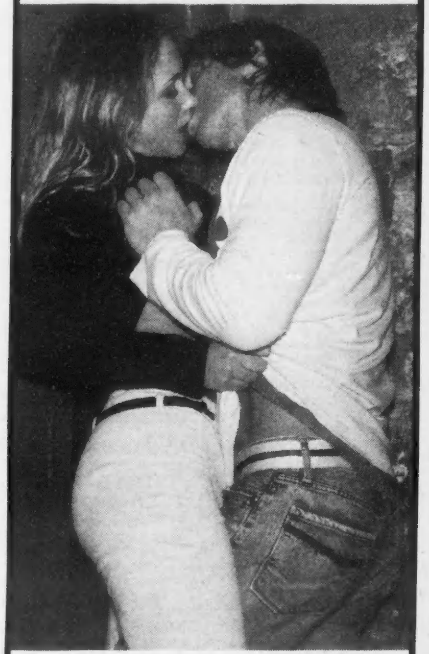

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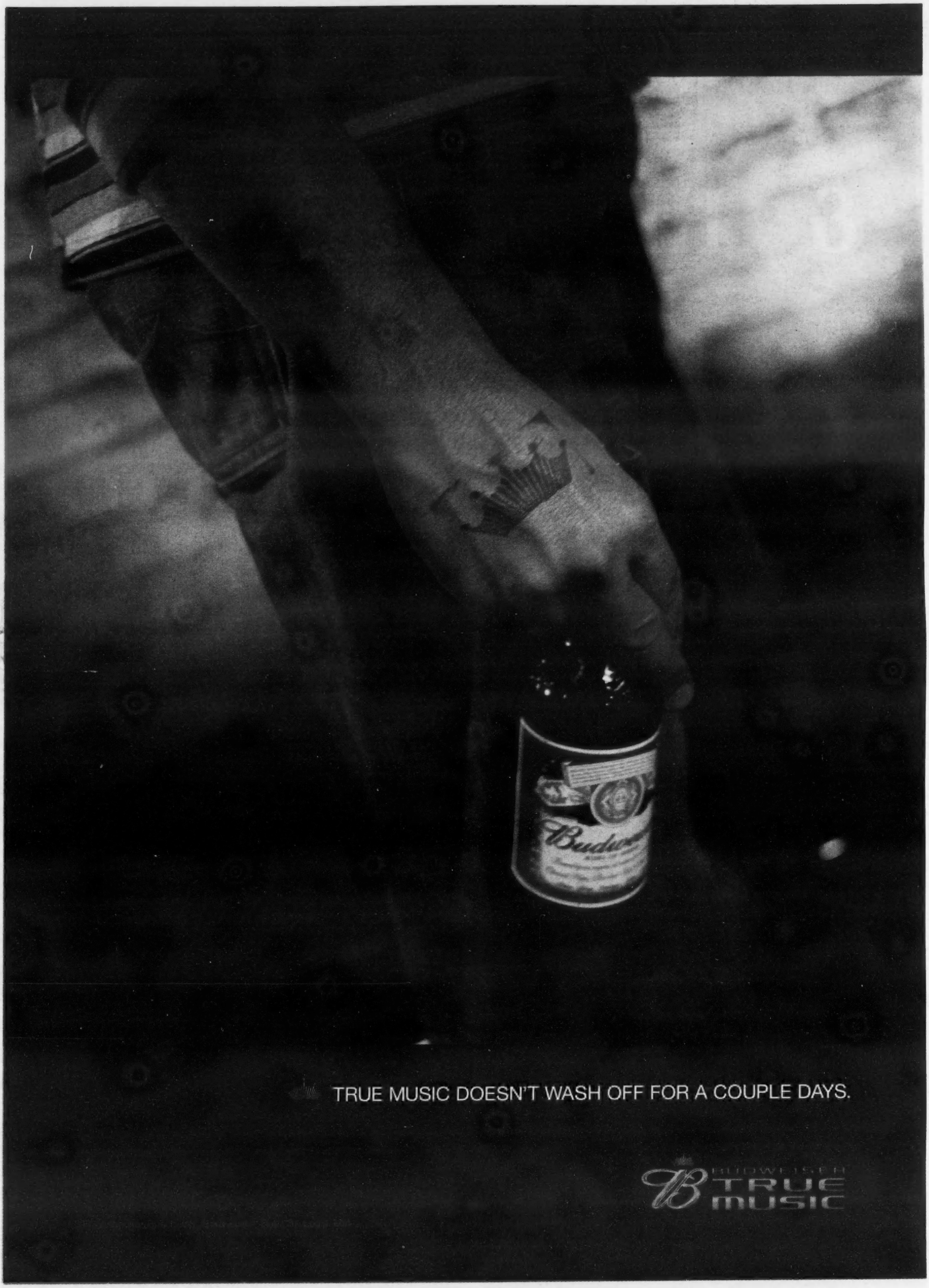

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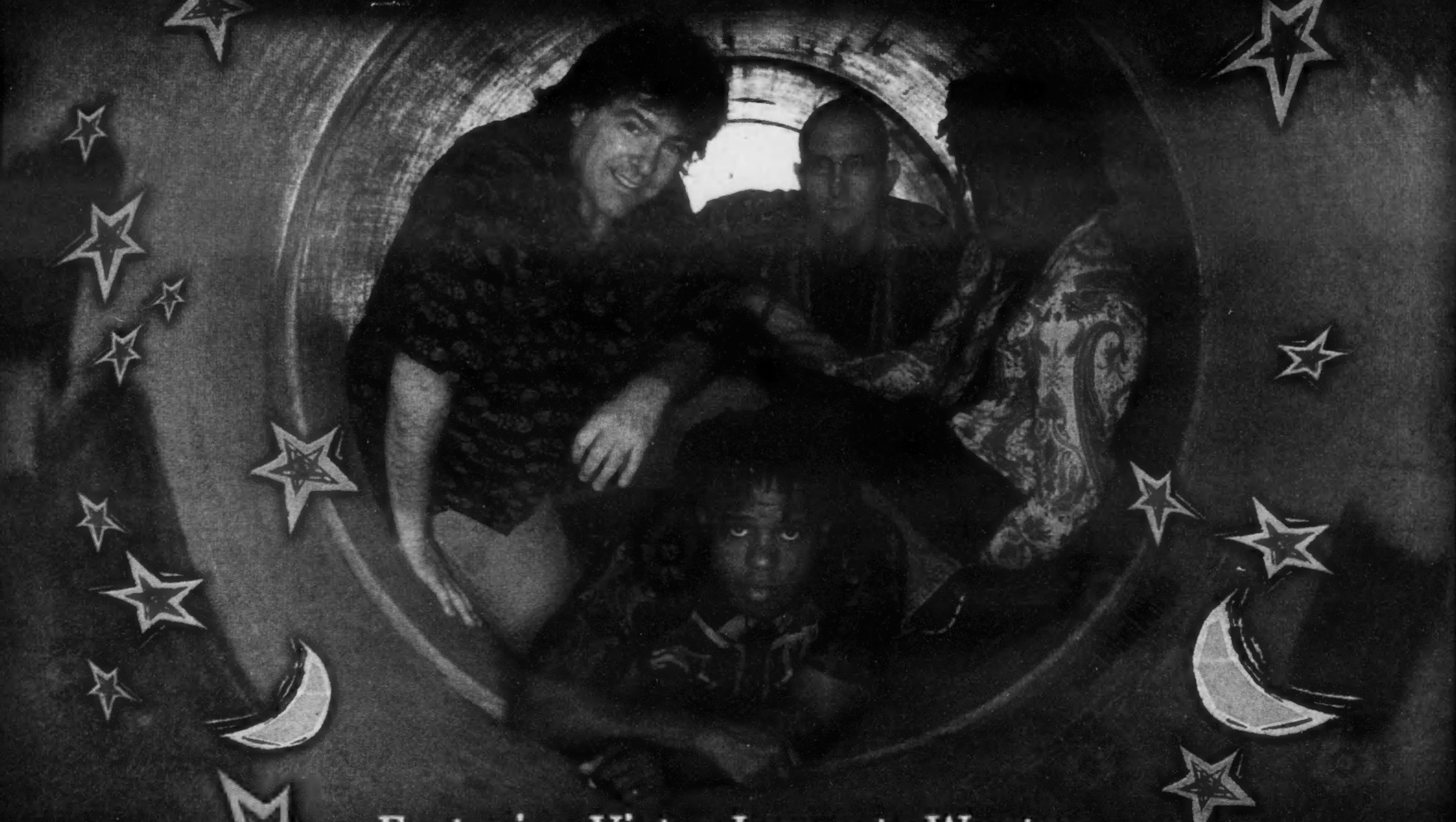

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NEW ENGLAND POP LIFE

road tripping

The headbanger's bill of the fall goes down at the Palladium (800-477-6849) in Worcester on Saturday. Headliners **Slayer** are still, well, Slayer, but this time out, they're playing their '86 masterpiece *Reign in Blood* in its entirety and unleashing their latest gizmo, an actual shower of gore, for the finale. (See "Off the Record" on page 28 of Arts, for my review.) Get there early, because Massachusetts-based Ozzfest vets **Killswitch Engage**'s recent *The End of Heartbreak* is turning thrash diehards into emo-metal true believers, and because **Mastodon**'s crushing new *Leviathan* (Relapse) infuses their patented woolly-mammoth grind with one part *Justice*-era Metallica and two parts Moby Dick (of the call-them-Ishmael *and* Zeppelin varieties). The same bill also hits Lupo's at the Strand (401-331-LUPO) in Providence on Monday and the State Theater (207-780-8265) in Portland on Tuesday.

Dave "people hate me because of you" Mustaine played himself pretty hard in *Metallica: Some Kind of Monster*, but he gets the last laugh, sorta, on **Megadeth**'s comeback disc *The System Has Failed* (Sanctuary). Returning to the half-goofy, half-genius, jazz-disciplined speed metal of *Rust in Peace*, Mustaine out-thrashes *St. Anger* and includes a certified 'tallica grudge track to boot. To stoke further your appetite for '80s Bay Area destruction, Dave is bringing along Kirk Hammett's old band **Exodus** as the openers. They're at Avalon (617-262-2424) in Boston on Saturday.

Good Charlotte

Sure, there's only one song that sounds like classic **Helmet** on their comeback disc *Size Matters* (Interscope) — but, hey, that's more than we could say for *Betty*. At Axis (617-262-2437) on Saturday, Page Hamilton resucitates the franchise with latter-day guitarist Chris Traynor, former Anthrax bassist Frank Bello, and John Tempesta, who's best known as White Zombie's drummer, though we remember him from the 1990 *Impact Is Imminent* line-up of — wait a minute! — the post-Hammett Exodus! Tempesta also joined his guitarist brother Mike (of Powerman 5000) on *Blah, Blah Blah: Love Songs for the New Millennium* (Eclipse), the debut album by former Rob Zombie guitarist Riggs's new Zombie-clone band **Scum of the Earth**. Mike Tempesta and PM5K's Adrian Ost are in the Scum touring line-up, which hits Jarrod's (508-222-8878) in Attleboro on Friday. Meanwhile, ex-Helmet bassist Henry Bogdan brings his Hawaiian-swing band the **Moonlighters** to ZuZu (617-864-3278) in Cambridge on Sunday.

You always suspected **Good Charlotte** were a boy band in Hot Topic drag. Now it's on the record: on "I Just Wanna Live," from their new *The Chronicles of Life and Death* (Epic), Joel Madden unmasks a heretofore-unseen Timberlake-style falsetto, the pouty kid with the lip ring borrows a few chords from Blondie's "Rapture," and a screech of synth-strings grabs the beat by the ankles and shakes it till there's change on the sidewalk. Disco mallpunk? Best thing they've ever done. GC are on a bill with Avril's boyfriend's band **Sum-41** and the all-star NYHC supergroup **Hazen Street** at Tsongas Arena (978-848-9600) in Lowell on Sunday.

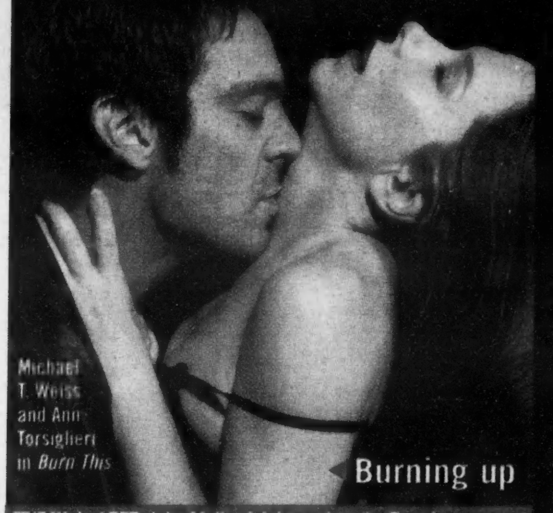
— **Carly Carioli**

PICKS of THE WEEK

H.I.M.'s Ville Vallo

Love metal

FRIDAY: When the Finnish death-rock outfit H.I.M. (for His Infernal Majesty) sold out the Middle East in April, Universal had recently, and very quietly, released the band's 2000 disc *Razorblade Romance*, to little notice. But the group already had a cult following here, and when Uni went on to issue the group's 2001 effort *Deep Shadows and Brilliant Highlights*, it unexpectedly cracked the *Billboard* 200, thanks in part to the inclusion of their crypt-kicking power ballad "Join Me in Death" on the *Resident Evil: Apocalypse* soundtrack. Now Sire's Seymour Stein has stepped in and signed the band, and they're touring behind a best-of disc, *And Love Said No*, that's a treasure trove of moonlit-walk odes to doomed, cemetery-stalking lovers. Swashbuckling frontman (and Johnny Depp dead ringer) Ville Vallo worships goth's unholy trinity — Love and Rockets, Samhain, Sisters of Mercy — and his taste in covers (Neil Diamond's "Solitary Man," Chris Isaak's "Wicked Game") is impeccable. Monster Magnet and Melissa Auf Der Maur open when H.I.M. hit the Palladium, 241 Main Street in Worcester; call (800) 477-6849.



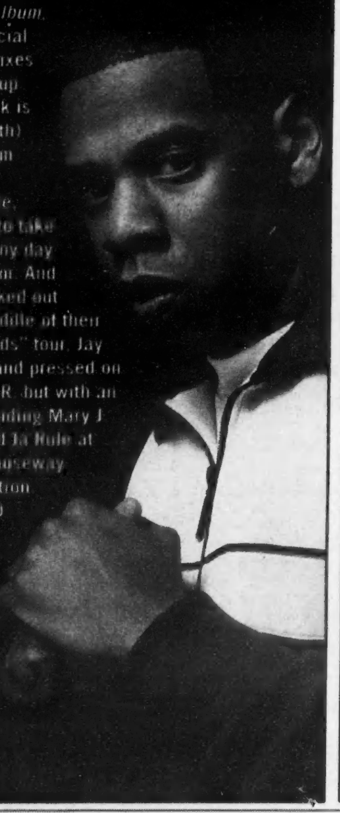
Michael T. Weiss and Ann Torsiglieri in *Burn This*

Burning up

FRIDAY: In 1987, John Malkovich burned up the Broadway stage as a volatile mourner in Pulitzer winner Lanford Wilson's *Burn This*. The Huntington Theatre Company's revival has nothing to do with being John Malkovich, but it does offer another look at Wilson's dramaturgical scorcher, which is fired by the emotional turmoil that follows the untimely death of a gay dancer. His former female dancing partner and her roommates are grieving when the dead man's coke-fueled brother shows up, a whirlwind of anguish and contempt for the arty world his sibling inhabited. New York–based director Susan Fenichell is at the helm of a cast that includes Ann Torsiglieri, who was in the Huntington's world-premiere production of *Marty*, and big-screen (*Freeway*, *Jeffrey*) and TV (*The Pretender*) actor Michael T. Weiss, who gets to flame as the Malkovich character. *Burn This* runs through December 12 at the Boston University Theatre, 264 Huntington Avenue in Boston, and tickets are $14 to $69; call (617) 266-0800.

Back in black

SUNDAY: Retirement? What retirement? With his alleged swan song, *The Black Album*, still spawning official and unofficial remixes (a licensed mash-up EP with Linkin Park is due later this month) and his concert film opening in movie theaters nationwide, Jigga is expected to take the reins as CEO any day now over at Def Jam. And when R. Kelly punked out (again?!) in the middle of their "Best of Both Worlds" tour, Jay made a few calls and pressed on. He shows up *sans* R. but with an all-star posse including Mary J. Blige, P. Diddy, and Ja Rule at the FleetCenter, Causeway Street at North Station. Tickets are $39.50 to $75; call (617) 931-2000.



Jay-Z

this week

Openings, debuts, and releases

FILM

- *After the Sunset*
- *The Polar Express*
- *Bridget Jones: The Edge of Reason*
- *Seed of Chucky*
- *Untold Scandal*

THEATER

- ***The Price***
  Merrimack Repertory Theatre November 11–December 11
- ***Burn This***
  Huntington Theatre Company November 12–December 12
- ***Big River***
  Wang Theatre November 16-21

PERFORMANCE

- **Boston Conservatory Dance Theater**
  Boston Conservatory Theater November 11-14

POP

- **Blues Explosion/Rogers Sisters**
  Paradise November 11
- **Juliette and the Licks**
  Axis November 11
- **Pedro the Lion**
  Middle East November 11
- **Eyedea & Abilities**
  Middle East November 12
- **Jane Birkin**
  Berklee PC November 13
- **Helmet**
  Axis November 13
- **C.J. Chenier**
  Johnny D's November 13
- **Megadeth**
  Avalon November 13
- **Scissorfight/Antler**
  Middle East November 13
- **Dan Zanes and Friends**
  Somerville Theatre November 13 & 14
- **Saul Williams Band**
  Paradise November 14
- **Jay-Z and Friends**
  FleetCenter November 14
- **John Fogerty**
  Orpheum November 16

CLASSICAL

- **BSO/James Levine**
  Symphony Hall November 11-13
- **Boston Musica Viva**
  Tsai Performance Center November 12
- **Emmauel Music in Handel's *Israel in Egypt***
  Emmanuel Church November 13
- **Krystian Zimerman**
  Symphony Hall November 13
- **BSO Chamber Players w/ James Levine**
  Symphony Hall November 14
- **Musicians from Marlboro**
  Gardner Museum November 14
- **BPO/Ben Zander/Kevin Cole**
  Sanders Theatre November 18 & 21
  Jordan Hall November 20

JAZZ

- **Acoustic Alchemy**
  Scullers November 11 & 12
- **Don Byron**
  Regattabar November 11
- **Liquid Soul**
  Harpers Ferry November 11
- **Burton Greene**
  Zeitgeist Gallery 12
- **Abdullah Ibrahim Trio**
  Real Deal Jazz Club November 12-14
- **Follen Angels**
  Scullers November 16
- **Jamie Baum**
  Regattabar November 17
- **Lou Rawls**
  Scullers November 17-20
- **Bill Frisell**
  Regattabar November 18-20

ART

- **Boston International Fine Art Show**
  BCA Cyclorama November 12-14

TALKS/READINGS

- **"The Poems of Thom Gunn"**
  Blacksmith House November 15
- **Seth Mnookin**
  Newtonville Books November 16
  Harvard Coop November 17
- **Arnon Grunberg**
  Brookline Booksmith November 17

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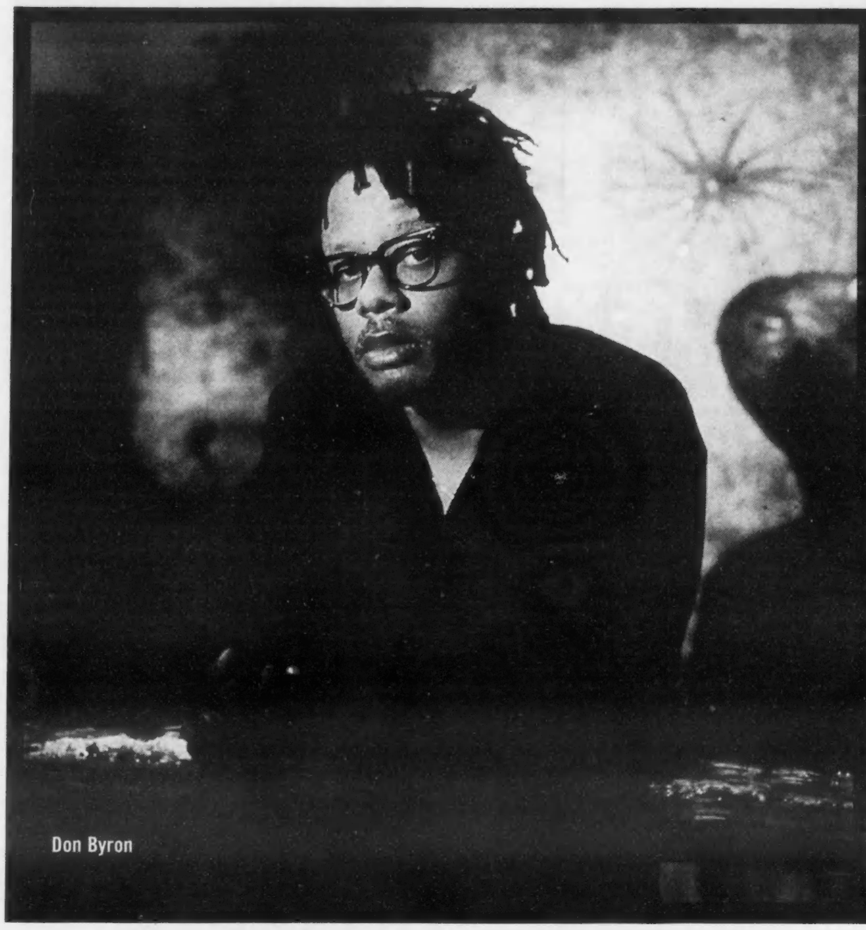


Don Byron

THURSDAY 11: We won't predict what Don Byron is going to do at the Regattabar tonight — progressive jazz's foremost clarinettist/conceptualizer has geared various projects around klezmer renegade Mickey Katz, "cartoon" music genius Raymond Scott, the Afro-Latin salsa jazz scene of his native New York, and, most recently, on *Ivey-Divey* (Blue Note), the trios of jazz deity Lester Young. Byron's own incisive compositions penetrate all these genres and more, mixing humor, mournful introspection, and political satire. (Favorite title: "The Importance of Being Sharpton," from the days when the Reverend Al was not quite the respectable Democratic Party booster he is today.) His band at the R-Bar is a typically daunting collection of A-list personalities: guitarist David Fiuczynski, bassist Lonnie Plaxico, and drummer Ralph Peterson. Expect Byron's dry, between-song patter to be particularly pointed in the post-Kerry-for-president era. The R-Bar is in the Charles Hotel, 1 Bennett Street in Harvard Square; call (617) 661-5000.

8 days a week

Edited by Carly Carioli

■ THURSDAY 11

ROCK. Rule one of fandom: when your favorite indie-rock band break up and the singer puts out a solo album, pan it — maybe he'll get the message and reconsider. That might explain some of the harsher criticism that's come down for former Dismemberment Plan frontman **Travis Morrison**'s first solo effort, *Travistan* (Barsuk). But we're digging Travis's new direction: his literate lyrical sensibility remains intact, as does his funky, fragmentary musical MO. Although *Travistan* is not as danceable as his work with the Plan, the solo tunes should be enough to inspire some booty shaking when he brings a solo band to the Middle East, 472 Massachusetts Avenue in Central Square; call (617) 864-EAST.

Also tonight: **Juliette Lewis** gets her Courtney Love on at Axis (13 Lansdowne Street in Boston; 617-262-2437); Jon Spencer's **Blues Explosion** return with NYC art punks the **Rogers Sisters** at the Paradise (967 Commonwealth Avenue in Boston; 617-562-8800); and bookish emo stars **Pedro the Lion** are at the Middle East downstairs (480 Massachusetts Avenue in Central Square; 617-864-EAST).

CLASSICAL. No let-up in the blockbuster programming (and, in all likelihood, performing) of **James Levine** and the **Boston Symphony Orchestra** this week, since we're getting Elliott Carter's 2002 BSO commission *Micomicón* (named after the fairy-tale kingdom of Dorothea in *Don Quixote*) as a prelude to his *Symphonia: sum fluxae pretium spei* ("I am the fleeting prize of hope," a line from "The Bubble," by Jacobean poet Richard Crashaw). After intermission, we'll be on more familiar territory with a 19th-century groundbreaker, Beethoven's *Eroica* Symphony, which under Levine's baton might sound groundbreaking all over again. Performances are at 8 p.m. tonight, tomorrow (that's right, Friday evening rather than the usual matinee), and Saturday at Symphony Hall, 301 Massachusetts Avenue in Boston. Tickets are $27 to $105; call (617) 266-1200.

JAZZ. **Liquid Soul**'s résumé includes gigs at Bill Clinton's inaugural and Dennis Rodman's birthday party. The Chicago band also happen to be one of the best jazz-funk outfits out there, with the breadth of a jazz little big band in instrumentation (a front line of sax, trombone, and trumpet), varied arrangements (including JB funk, Brooklyn salsa, and Miles Davis's "All Blues"), harmonic sophistication, and burning soloists. And yeah, they've got the vocalist, MC, and turntablist to go with it. They're at Harpers Ferry, 158 Brighton Avenue in Allston; call (617) 254-9743.

■ FRIDAY 12

FILM. Perhaps this week's movie releases could be a blueprint for the next Bush administration. A demented puppet returns against the dictates of all common sense to wreak more havoc on the world in ***Seed of Chucky***; Brad Dourif, Jennifer Tilly, and John Waters pick up a paycheck in the fifth film in the series. Democrats could then rally in hopes of ***Finding Neverland***, or at least to watch this recreation of the process whereby J.M. Barrie (Johnny Depp) invented Peter Pan; Marc Forster (*Monster's Ball*) directs. Stymied by Republican control of all three branches of the government, the opposition might find itself at its wits' end — like everyone's favorite neurotic single woman in ***Bridget Jones: The Edge of Reason***; Beeban Kidron directs this sequel/adaptation of the Helen Fielding novel and Renée Zellweger returns with Colin Firth and Hugh Grant. Some would reconcile themselves to enjoying the view ***After the Sunset***, as a master thief (Pierce Brosnan) retires to an island and a master detective keeps tabs on him. And if the equally triumphalist 1972 Nixon administration is any indication, the next four years will be witness to ***Untold Scandal*** — or at least to this Korean adaptation, by director E J-Yong, of Choderlos de Laclos's *Les liaisons dangereuses*.

If Dubya has his way, Iran could be next on the Axis of Evil hit list. Which would put a bit of a crimp in what has become one of the world's most vibrant and compelling cinema industries. The Museum of Fine Arts' **"Boston Festival of Films & Music from Iran"** opens with Dariush Mehrjui's ***Mama's Guest*** (2004), a comedy of errors about differing opinions on entertaining important visitors. Mom opts for a traditional do to save face while dad, a feckless film buff, has something more unconventional in mind. It screens at 7:45 p.m., and the MFA is at 465 Huntington Avenue in Boston; call (617) 267-9300.

Following in the recent footsteps of Cheryl Eagan-Donovan's rockumentary *All Kindsa Girls*, which was about Boston garage-punk legends the Real Kids, comes ***You'll Pay for This***, a compilation of video footage of '70s punk underdogs Unnatural Axe — of "They Saved Hitler's Brain" fame — produced by Axe ax man, MIT videographer, and former *Zoom* kid Tommy White. It screens at 8:30 p.m. at the Abbey Lounge, 3 Beacon Street in Inman Square; call (617) 441-9631.

JAZZ. South African pianist/composer **Abdullah Ibrahim** made a name for himself after he was "discovered" by Duke Ellington in 1963; he left his homeland in 1968 and released a series of albums in various configurations — solo piano, trio, small band — that married South African township rhythms and tunefulness to Ellingtonian harmonies. It was fresh and intoxicating back then, and it still is. Ibrahim, who turned 70 on October 9 and now splits his time between South Africa and New York City, brings a trio with bassist Belden Bullock and drummer George Gray to the Real Deal Jazz Club through Sunday. That's in the Cambridge Multicultural Arts Center, 41 Second Street in East Cambridge; call (617) 876-7777.

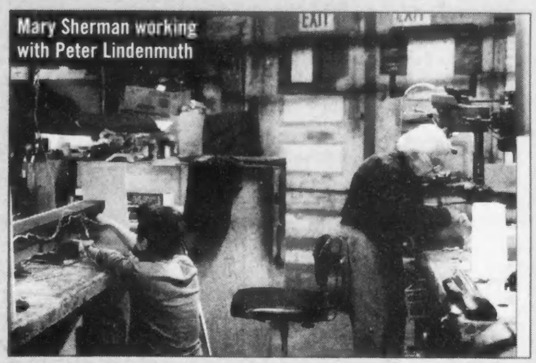
Pianist **Burton Greene** was present at the creation of the free-jazz movement in New York in the 1960s. He returns to Zeitgeist Gallery to lead a quartet with trumpeter Roy Campbell that will be rounded out by bassist Adam Lane and drummer Laurence Cook. They start up at 9:30 p.m. at 1353 Cambridge Street in Inman Square, and the requested cover is $15; call (617) 876-6060.

Continued on page 4

museums & galleries

Baby, it's cold out there

'Cold Fish' at NESAD, Inuit art at the Peabody Essex



Mary Sherman working with Peter Lindenmuth

If it takes two to tango, and a village to raise a child, then the number of participants required to create painter/sculptor Mary Sherman's increasingly complex, large-scale art works falls somewhere in between. Her new installation, **"Cold Fish: When Painting and Mechanics Collide,"** opens at the New England School of Art & Design on November 19, when Sherman will unveil a large, mechanized piece incorporating small painted-wood and colored-glass boxes set in large white panels. "When you try to get close, to look at the boxes, they move away from you; hence the name 'Cold Fish,' " she explains in the show's press material. Also known for her sharp art reviews in the *Boston Herald*, Sherman started her artistic life as a painter. In recent years, she has not just pushed but really shoved the definition of traditional painting into the 3-D and kinetic realm, with work that swings, slides, and otherwise responds to viewers willing to take it on. In the process, she's come to work closely with industrial designers and mechanical engineers — "I am fortunate to have amazing collaborators that put up with my crazy notions, support them and often push me into new and fruitful directions," she says. Underscoring this aspect of her work, "Cold Fish" will include the mechanical drawings and computer diagrams for the piece, along with photos of the artist at work assisted by artist and mechanical engineer Peter Lindenmuth and Walter Lenk, who have been helping her to realize her ideas for several years now.

"Cold" might be an understatement describing Nunavut, a large Canadian territory stretching from Hudson Bay to the North Pole that was created in 1999 from a portion of the Northwest Territories and Baffin Island in a historic transfer of power that made the dream of their own land a reality for Canada's ancient Inuit people. **"Our Land: Contemporary Art from the Arctic,"** which opens at the Peabody Essex Museum on November 26, celebrates this artistically prolific area with art that touches on themes including Inuit cosmology and spirituality realized in media that run a gamut from traditional Inuit throat singing and storytelling to a video installation by Zacharias Kunuk that was recently shown at the happening contemporary art biennial Documenta 11. The work here was all created in the past 50 years, a time of emerging artistic vision and pride for this community; it's state-of-the-art contemporary with roots that reach back thousands of years.

The season of great holiday art-buying opportunities starts up next Friday with a venerable annual event that benefits the education and exhibition programs of the New Art Center in Newton. **"Icons + Altars: 11th Annual Holiday Benefit Exhibition"** opens at the NAC with work by 99 hot regional artists — some familiar names, some brand new — that will be distributed by way of a ticketed drawing process. The show itself is free, but for a $225 raffle ticket, you're guaranteed a piece of art; whether you get your first choice or one lower down on the list depends on the luck of the draw, which will take place at the closing reception on December 19. Not to fear, there's lots to choose from!

"Mary Sherman: Cold Fish — When Painting and Mechanics Collide" is at the New England School of Art & Design at Suffolk University, 75 Arlington Street in Boston, November 19 through December 23, with a free opening reception on November 19 from 5 to 7 p.m.; call (617) 573-8785. "Our Land: Contemporary Art from the Arctic" is at the Peabody Essex Museum, East India Square in Salem, November 26 through January 30; call (866) 745-1876. "Icons + Altars" is at the New Art Center, 61 Washington Park in Newtonville, November 19 through December 19, with an opening reception on November 19 from 6 to 8 p.m. and a closing reception and ticket drawing on December 19 from 3 to 5 p.m.; call (617) 964-3424.

— Randi Hopkins

classical

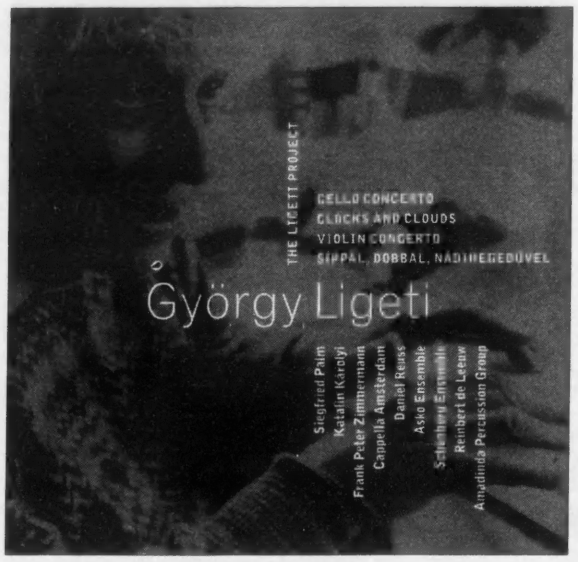
The newest in new

Adventures in ‘contemporary’ music, plus Ben Heppner

What do we talk about when we talk about new music? Strictly speaking, we’d be talking about music composed in the present or the very recent past — works where the ink is newly dry or the save button has just been pressed. But the truth is that we encounter the new in any unfamiliar piece that opens up musical horizons in our minds and souls. What’s contemporary is always new, but newness is also in the ear of the beholder, and that impression is part of four recent releases of 20th-century music to cross my desk.

György Ligeti, now 81 years young, has one of those musical minds so fresh and inventive that almost every composition teems with the unexpected. The fifth entry in Teldec’s “Ligeti Project” gathers oddball pieces from the years 1948-1965 that mirror what the composer calls “the bizarre and hazardous course of my life.” Included are arrangements of old Hungarian dances for chamber ensemble, a fragment for solo trumpet, an early electronic piece, and selections from the piano collection *Musica Ricercata* arranged for accordion. None sounds quite like the master avant-gardist we know today, but each has touches and details where you can detect that developing sophistication and voice. Of larger significance is the paired set of *Aventures* and *Nouvelles Aventures*. These settings of nonsense texts for three singers and chamber ensembles are among Ligeti’s most delightfully wacky items. Instruments and voices howl and bark their way through controlled chaos, and the whole thing seems like the soundtrack to some maniacally strange puppet show. An essential addition to the Ligeti canon.

Valentin Silvestrov’s music runs a full 180 degrees in opposition. ECM recently began to document this Ukrainian composer’s consistently original vision. Earlier this year, it released Silvestrov’s *Requiem for Larissa*, a harrowing memorial for his wife. Now comes *Silent Songs*, a collection of 25 simple, tonal songs setting Russian and English poems. Think of it as an Eastern *Winterreise*. The title is uncannily accurate, for this is some of the quietest music imaginable. The singer is instructed to sing *sotto voce* throughout, giving the cycle the character of half-recalled memories and echoes of events now confined to a desolate past, and this makes the few loud outbursts even more unsettling. The cycle is, as you’d expect, a huge challenge to perform; baritone Sergey Yakovenko and pianist Ilya Scheps render it with amazing power.



The crack new-music ensemble **eighth blackbird**, on the other hand, just want to have fun, and they do so in spades on *beginnings* (Cedille), where they juxtapose two works that meditate on the world’s creation: George Crumb’s *Vox Balaenae (Voice of the Whale)*, a 30-year-old classic, and *Divinium Mysterium*, by the 28-year-old Daniel Kellogg. Any thought that Kellogg might suffer by comparison goes out the window, for his composition brims with joy and invention. His influences are open to view — chant, spiky Stravinskian rhythms, rapture à la Messiaen, and broad modal shifts from the minimalists — but the voice binding them together is all his own. *Divinium Mysterium* culminates in a dance of ecstatic power that creates an oddly appropriate bridge to Crumb’s more hermetic reflections on eternity. If all contemporary music got the dedicated performances that eighth blackbird offer, we’d probably be hearing a lot more of it.

Speaking of **Messiaen**: if Crumb’s 1971 work is a classic, then the French master’s 1945 *Vingt regards sur l’enfant Jésus* might seem like core repertory by now. But this massive cycle of piano pieces still astounds by virtue of the scale of its ambition and its harmonic freedom. RCA Red Seal has decided to reissue Peter Serkin’s excellent 1973 recording, one of the first to show how magnificent this music is. And though we’re now awash in great recordings of *Vingt regards*, Serkin’s effort is notable for the sure-handed architectural control and poetic vision he brings to it. If a 50-year-old piece can sound new, why not an old recording as well?

OUT OF THE COLD? Ben Heppner ran into vocal trouble the last time he was in town: he was reported to be under the weather, and you could hear him struggling during the BSO’s two performances of Mahler’s Eighth Symphony, especially on Saturday. We’re hoping he’s back to full steam by next Friday, when, presented by the Bank of America Celebrity Series, he’ll bring an inventive program of songs by Sibelius, Tchaikovsky, and Tosti to Jordan Hall, 30 Gainsborough Street in Boston. That’s on November 19 at 8 p.m., and tickets are $41 to $61; call (617) 482-6661.

— David Weininger

Continued from page 3

ART. If you can picture a record fair for high-end art galleries, you’ve got the gist of the **Boston International Fine Art Show**, which brings together 40 galleries and dealers — half from New England, the other half from locations across the globe — under the roof of the Boston Center for the Arts’ Cyclorama, 539 Tremont Street in the South End. Even if your Christmas list doesn’t include, say, Inuit art, you can browse through a wide range of painting, photography, sculpture, and prints from 1 to 8 p.m. today, 11 a.m. to 8 p.m. tomorrow, and 11 a.m. to 5 p.m. on Sunday. Admission is $10; call (617) 787-2637. And while you’re there, stop in next door at the BCA’s Mills Gallery for **“Cut,”** a group show that looks at both the 2-D and the 3-D implications of the title procedure. “Cut” opens today with a 6 p.m. reception and runs through January 9; call (617) 426-8835.

■ SATURDAY 13

ROCK. The guys in **Antler** cut their teeth on the heavy shit — you’ve seen ’em for years in Roadsaw, Quintaine Americana, and Random Road Mother — but in this configuration, it’s all about Southern rock. And though it’s clear that they’ve worn out multiple copies of the Skynyrd catalogue, like My Morning Jacket and the Drive-By Truckers, they’re taking the genre in new directions. We’re not sure how many hangovers you have to survive to write a classic like “Blood on the Moon,” the standout track from their homonymous debut (on Tortuga), but we reckon it’s in the millions; and their organ-drenched cracker-soul tunes smell like Memphis after a flood. On the heels of a two-week tour conducted mostly south of the Mason-Dixon line, they’ll celebrate the disc’s release downstairs at the Middle East, 480 Massachusetts Avenue in Central Square, with **Scissorfight** and the **Benders**; call (617) 864-EAST.

. . . And on the eleventh dream day, God created a Japanese-girl-fronted band who wanted to be Lush or maybe Ride, and they moved to New York and gazed at their footwear, and they took the name **Asobi Seksu**, and it was good. At least, until God found out that their name is Japanese for “play sex.” The quartet play the Plan at Great Scott, 1222 Commonwealth Avenue in Allston; call (617) 734-4502.

Also tonight: Montreal’s the **Arcade Fire** will try to make themselves heard over the din of a deafening post-CMJ-fest buzz during a sold-out gig at T.T. the Bear’s (10 Brookline Street in Central Square; 617-492-BEAR); and Florida emo mainstays **Hot Water Music** play a 1 p.m. all-ages show downstairs at the Middle East (480 Massachusetts Avenue in Central Square; 617-864-EAST).

IMPROV. The title of the Boston Creative Music Alliance’s latest cross-genre free-for-all pretty much says it all; the only thing we can add to **“Cultural Constructions IV: Klezmer meets Ukraine meets Free Jazz meets Hip-Hop”** is the assurance that the respective representatives of those traditions — Shirim/Naftule’s Dream clarinettist Glenn Dickson, pianist Yakov Gubanov, cellist Glynis Lomon, and Soulive/Club d’Elf DJ Mister Rourke — are all heavy-duty. They’ll attempt to make sense of one another, in solo and collaborative sets, at 8 p.m. at the Institute of Contemporary Art Theater, 955 Boylston Street in Boston. Admission is $10; call (617) 354-6898.

The Ducky Boys

FRIDAY: There are just two CD-release parties for *Give ’Em the Boot, Volume 4*, the latest short-money compilation from Epitaph’s Hellcat imprint, and the East Coast edition couldn’t possibly be held anywhere but here. After all, Dropkick Murphys must damn near own those guys at this point. But even though they’ve got a new song on *Boot* — “Shipping Up to Boston,” with yet another lyric from the Woody Guthrie archives — DKM are not (officially, at least) on the bill. Instead, the spotlight goes to the other three Boston outfits on the comp: Social D–style blue-collar punks the Ducky Boys (“Break Me,” from their forthcoming Thorpe Records disc *Three Chords and the Truth*), street-punk heroes the Unseen (an unreleased tune, “Waste of Time”), and the soulful rock-steady outfit Westbound Train (whose new “Room To Breathe” closes out the disc). They’re all at Axis, 13 Lansdowne Street in Boston. It’s a 6 p.m., all-ages show, and tickets are $12; call (617) 262-2437.

CLASSICAL. Polish pianist **Krystian Zimerman** not only brings his own piano along on tour, he actually rebuilds it depending on the program he’s performing. It’s anyone’s guess how he’ll configure it for this evening’s Bank of America Celebrity Series recital, whose program ranges from Mozart’s C-major Sonata K.330 to Ravel’s strange and beautiful *Valses nobles et sentimentales* to Chopin: Ballade No. 4, the four Opus 24 mazurkas, and the same “Funeral March” Sonata that Maurizio Pollini played in *his* Bank of America Celebrity Series recital last month. That’s at 8 p.m. at Jordan Hall, 30 Gainsborough Street in Boston, and tickets are $42 to $57; call (617) 482-6661.

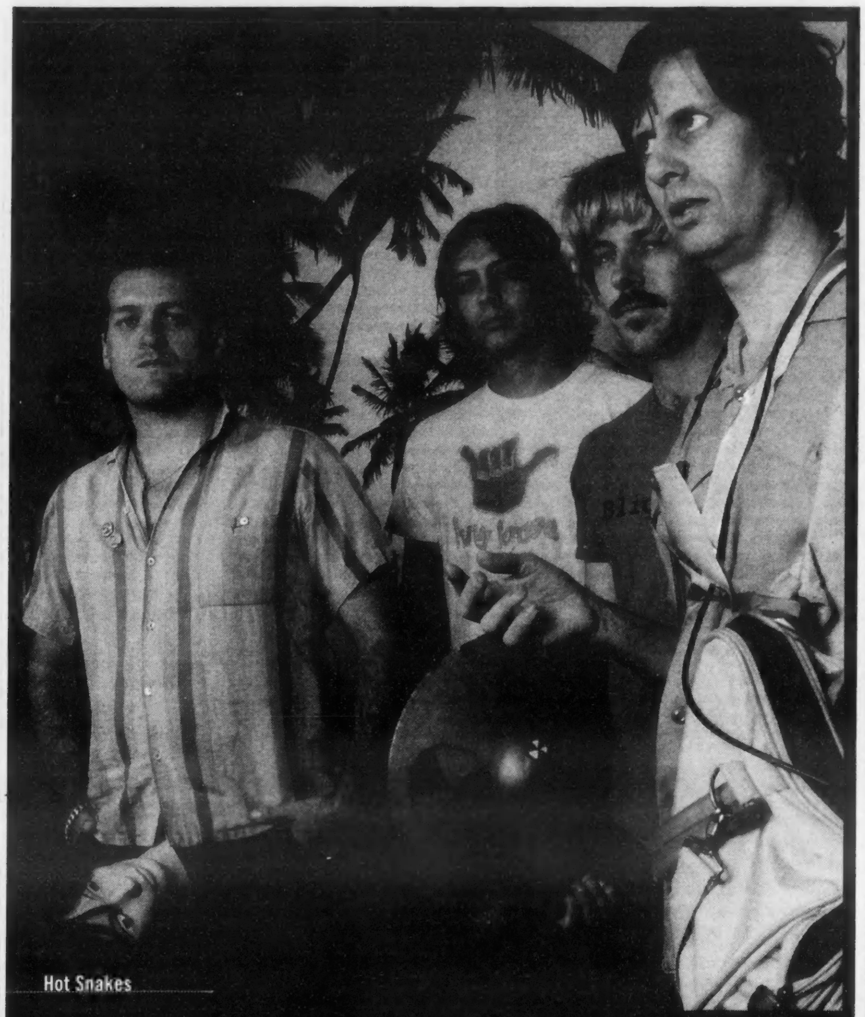
Hot on the heels of Boston Baroque’s performances of Handel’s most popular opera, *Giulio Cesare*, **Emmanuel Music** presents his most popular oratorio, ***Israel in Egypt***. Handel relied exclusively on Biblical texts in his epic retelling of the Israelites’ exodus from under Pharaoh’s thumb, and he put almost all the vocal weight on the chorus, with a minimum of solo arias. Emmanuel offers the local premiere of the final 1757 version, which has many arias and choruses not previously heard in these parts. Craig Smith conducts the sole performance at 7:30 p.m. at Emmanuel Church, 15 Newbury Street in Boston. Tickets are $20 to $50; call (617) 536-3356.

BOOKS. Former *Globe* columnist Michael Holley’s behind-the-scenes Patriots book has been getting all the ink, but *Phoenix* contributor **Sean Glennon** took another approach to the gridiron for *This Pats Year: A Trek Through a Season As a Football Fan*, spending each of 16 Sundays with a different group of true believers in bars, on buses, and at the Razor. Unfortunately, or perhaps not so unfortunately, the season Sean picked was 2002, the only year in the past three that the Pats didn’t win it all. Glennon signs the book today at 2 p.m. at Barnes and Noble, 90 Providence Highway in East Walpole (508-668-1303), and tomorrow at 2 p.m. at Borders, 255 Grossman Drive in Braintree (781-346-5111).

ZYDECO. C.J. Chenier, the son of the man who invented zydeco, carries on his daddy Clifton’s mission and gets the two-steppers dancing at Johnny D’s, 17 Holland Street in Davis Square; call (617) 776-2004.

■ SUNDAY 14

BENEFIT. Mary Lou Lord heads up an international bill teaming Boston pop veterans and



Hot Snakes

SUNDAY: We're always kinda stumped when we hear indie-punk guitarists geeking out about Drive like Jehu. Then again, we were always partial to John Reis's party-punk showband Rocket from the Crypt, and next to Rocket, Jehu's wiry art punk was just, well, no fun. But we're all in agreement on the genius of Hot Snakes — in essence Jehu with a better rhythm section — and their latest disc, *Audit in Progress* (Swami), brings the kind of '78 crud punk Swami's always reissuing together with Jehuvian mad science and Rocket-fueled soul. Hot Snakes hit the Middle East downstairs, 480 Massachusetts Avenue in Central Square; call (617) 864-EAST.

world-music ensembles to benefit the International Rescue Committee, a 25-year-oild human-rights nonprofit providing relief to refugees in such hot spots as Afghanistan and Sudan. Also on the bill for this afternoon's **"Rock for Refugees"** benefit at the Middle East Bakery (a/k/a the tiny stage in the corner of the restaurant) are Somalia's Awill Duale, the Balkan folk-music group the Balmus Ensemble, Buffalo Tom's Chris Colburn, Unbusted's Joe Keefe, and Count Me Out's Hilken Mancini, as well as Heidi Saperstein, Milo Jones, Natalie Flanagan, and Jason Hatfield. Minimum donation is $10, and the Middle East is at 480 Massachusetts Avenue in Central Square; call (617) 874-EAST.

POP. Perhaps the most successful spoken-word artist of his time, the young black poet **Saul Williams** harnesses a rhetoric of protest that cuts across demographic lines: he's published book-length verse, made an album with Rick Rubin, appeared on television and in movies (and is headed Off Broadway), opened for punk-rock bands including the Mars Volta, penned political manifestos, and given electrifying readings that suggest the young Dick Gregory reincarnated for the hip-hop generation. He'll be backed by a full band when he arrives at the Paradise, 967 Commonwealth Avenue in Boston, supporting his new homonymous disc on Fader Label; call (617) 562-8800.

It turns out that Scandinavians are just as good at reanimating the mystical folk rock of Van Morrison and the whispered entreaties of Nick Drake as they are at mastering the garage punk of the Stooges and the MC5. Sort of a slightly dumber Sondre Lerche, **Nicolai Dunger** is a former soccer star blessed with a Van-ish tenor and, more recently, the patronage of Will Oldham. But just issued stateside is the disc that made Dunger a Swedish heartthrob: 1999's *This Cloud Is Learning*, a collaboration with Swede neo-classic rockers the Soundtrack of Our Lives. In an ideal universe, this record would get played every 10 minutes on VH1. Dubya being back in the White House, we'll have to settle for a pair of shows — a 1 p.m. all-ages matinee and a 9 p.m. gig for grown-ups — from Dunger and Danielson Famile disciple **Sufjan Stevens** upstairs at the Middle East, 472 Massachusetts Avenue in Central Square; call (617) 864-EAST.

CLASSICAL. Other venerable orchestras may have the equal of **James Levine** as a music director, but how many have a maestro who can sit down at the piano and jam with a chamber orchestra? Okay, maybe they won't be jamming, but Jimmy will be joining the **Boston Symphony Chamber Players** this afternoon for Mozart's Quintet for Piano and Winds K.452, Dutilleux's *Les citations*, a "diptych for oboe, harpsichord, double bass, and percussion," and Schubert's Piano Quintet D.667, the legendary *Trout* (so-called because Schubert based the theme-and-variations fourth movement on his song "Die Forelle"). That's at 3 p.m. at Symphony Hall, 301 Massachusetts Avenue in Boston, but show up at 2 and you'll be able to hear a pre-concert talk by Marc Mandel, the BSO's director of program publications. Tickets are $27 to $95; call (617) 266-1200.

■ MONDAY 15

POETRY. Born in England, educated at Cambridge, and drugged out of his gourd in San Francisco in the mid '50s, the poet Thomas Gunn — that name! — unleashed a barrage of verse under the spell of LSD, motorcycle gangs, and early rock and roll. Gunn died in April; tonight at 8 p.m., the Boston poetry mafia — *Phoenix* classical-music scribe Lloyd Schwartz, former poet laureate Robert Pinsky, Frank Bidart, Tom Sleigh, and others — read **"The Poems of Thomas Gunn"** at the Blacksmith House, 56 Brattle Street in Harvard Square. Admission is $3; call (617) 547-6789.

POP. The Berlin-based minimalist-techno, electro-indie, and glitch-pop label Morr Music brings four acts to T.T. the Bear's Place, 10 Brookline Street in Central Square, for a gig that's guaranteed to be 99 percent sprockets-free, though there *is* a guy named Dieter involved. The tour features Germany's **Duo505** and **Lali Puna**, the Flemish bedroom producer

Continued on page 6

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Upcoming performances and exhibitions

Next week

We're not always able to wrap our brains around the experimental-art happenings put on by Mobius, the artist-run keepers of the avant-garde flame. But trust us: performance artists throw great loft parties. And Mobius's annual "ArtRages" fundraiser never disappoints: throw a couple dozen multimedia installations, a half-dozen local bands (including Pee Wee Fist, circus-improv vaudevilleans the Beat Circus, and theremin orchestra the Lothars), and some beer into a Fort Point warehouse and something interesting is bound to happen. This year's "ArtRages" takes place next Saturday, November 20, at 8 p.m. at 368 Congress Street. Tickets are $20, $15 in advance; call (617) 542-7416, or visit www.mobius.org.

The Beat Circus

Nnenna Freelon

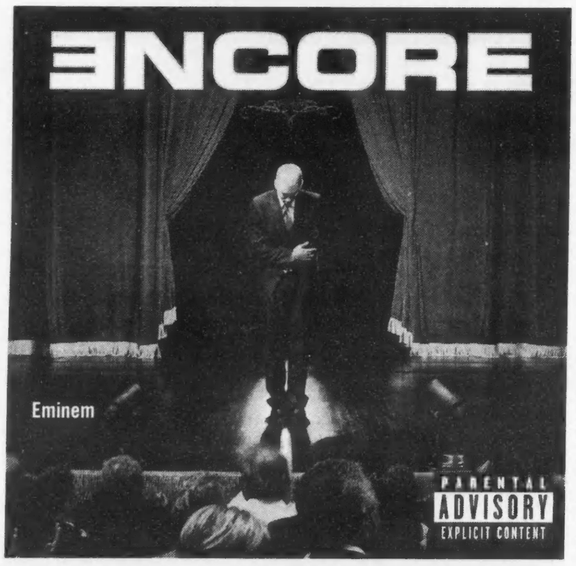
Next month

Thanks to state fiscal crises in 2002 and '03, the Cambridge Arts Council saw its budget slashed by 70 percent, and that's taken a pretty big bite out of the grant money the CAC is able to distribute to local artists. To stanch the bleeding, the CAC has organized a "Unite for Arts" benefit concert headlined by Cambridge-born jazz star Nnenna Freelon for December 1, with proceeds going directly to the CAC's Grant Fund. The event will also feature performances by previous CAC grant recipients Snappy Dance Theater and the Underground Railway Theater, with special guests to be announced. It's a 7 p.m. show at Sanders Theatre, 45 Quincy Street in Harvard Square, and tickets are $25 to $50, or $100 for a VIP seat and post-show reception with the performers; call (617) 496-2222, or visit www.uniteforarts.org.

And beyond

Each January 1 in Vienna, the Vienna Philharmonic's New Year Strauss concert is the hottest ticket in town. And the popularity of the event as broadcast each year by PBS has enabled the "Salute to Vienna" tour to establish a beachhead in the US. This is an elaborate production that brings dancers from the Vienna Opera Ballet and the Hungarian National Ballet together with rented American orchestras to perform operetta selections, polkas, and a whole lotta waltzes. Only question: will dancing in the aisles be permitted when it comes to Symphony Hall, 301 Massachusetts Avenue in Boston, on January 2? Tickets are $38 to $78; call (617) 266-1200.

"Salute to Vienna"



Eminem

Leak of the week

Word on Eminem's *Encore* was that Mr. Mathers was so worried about leaks that he decided to leave the album uncompleted until mere weeks before its release, then finish it in a marathon session to foil would-be bootleggers. Didn't work: the day after Dubya's re-election — which, by the way, the authorized leak of Em's virulent anti-Bush single "Mosh" failed to prevent — *Encore* showed up on file-sharing networks. Advance billing among the bloggerazzi has been uniformly harsh. The verdict? Weak beats, wack voices, and a paranoid Em retreating further into a self-referential shell. All valid criticisms — our first impression of the album was, "Oh, shit — he's turning into '70s Elvis." But before Em loses himself in self-abnegating burp jokes and sentimental hokum, he gets a little mid-'60s Dylan on the rap game: attempting to explain, and then apologize and also not apologize for, the racist-sounding demo tape the *Source* unearthed last year (the short take: it's X-Clan's fault); deconstructing his post–*8 Mile* fame; and, on "Mosh," calling for revolution in the streets. It's not funny, it's not shocking, it may not even be great hip-hop, but — for better and for worse — it's a more complicated Eminem. Interscope, as you might expect, freaked out when *Encore* leaked, and the album's release date, which was to have been next Tuesday, has been pushed forward to this Friday, November 12.

Continued from page 5

Styrofoam (whose latest album includes a guest spot by Postal Service/Death Cab dude Ben Gibbard), and Belgian auteur Dieter Sermeus, a/k/a the **Go Find** (imagine a lap-top-pop Fleetwood Mac). Suggested drinking game: pound a shot every time someone in the crowd mentions the Notwist; call (617) 492-BEAR.

Also tonight: the revolving-door squatter-punk band the **Casualties** at Axis (13 Lansdowne Street in Boston; 617-262-2437); and, upstairs at the Middle East (472 Massachusetts Avenue in Central Square; 617-864-EAST), the British DJ-turned-singer **Jem**, a purveyor of Dido-esque folktronica who isn't afraid to unleash the occasional buzzsaw guitar barrage, hip-hop beat, or Motown soul melody.

FILM. Crime, and its social milieu, is likely to play a bigger role in the second Bush administration, as the country hemorrhages jobs, assault weapons proliferate, the schools go to shit, and the gap between richer and poorer widens. Need a refresher? Try John Singleton's ***Boyz N the Hood*** (1991), an uncompromising look at inner-city life that set up Cuba Gooding Jr. for a future Oscar and roles in such cutting-edge films as *Boat Trip* and *Snow Dogs*. It screens at 7 p.m. at the Harvard Film Archive. Or François Truffaut's consummate cinematic bildungsroman, ***Les 400 coups/ The 400 Blows*** (1959), which established Jean-Pierre Léaud as an icon of disaffected youth; it screens at 9 p.m. That's in the Carpenter Center, 24 Quincy Street in Harvard Square; call (617) 495-4700.

■ TUESDAY 16

FILM. Best known for pub fare and mod nights, the Common Ground inaugurates a short-film festival dubbed the **"Filmmakers First Series,"** whose organizers, Attention Deficit Films, have brought in three short features from Connecticut's Nightshade Productions. It starts at 8 p.m., it's free, and the Common Ground is at 83-87 Harvard Avenue in Allston; call (617) 783-2071, or visit www.attentiondeficitfilms.org.

THEATER. Huck and Jim ride their raft down the Mississippi River and into the Wang Theatre in the Deaf West version of the Tony-winning Broadway musical ***Big River***, a production that features deaf, hard-of-hearing, and hearing actors and makes a choreographic virtue of the combination of song, stage action, and American Sign Language. Directed by Jeff Calhoun, the show has an engaging country- and Cajun-influenced score by Roger ("Dang Me, Dang Me, They Oughta Take a Rope and Hang Me") Miller. The major roles are filled by Tyrone Giordano, Daniel Jenkins, and Michael McElroy, who played, respectively, Huck, Twain (yup, he's in it, even without permission from Hal Holbrook), and Jim on Broadway. Best of all: the Wang, kicking off its 2004-2005 Family Series with this unusual show, has secured a grant from the Carl and Ruth Shapiro Family Foundation to underwrite the tickets, all of which are half-price. *Big River: The Adventures of Huckleberry Finn* continues through Sunday at the Wang Theatre, 270 Tremont Street in the Theater District. The discounted tickets are $12.50 to $32.50; call (800) 447-7400, or visit www.wangcenter.org.

■ WEDNESDAY 17

BOOKS. Crazy, madcap, best-selling Dutch author Arnon Grunberg reads from his latest crazy, madcap adventure, ***The Story of My Baldness*** (Other Press), which he wrote under the pseudonym Marek van der Jagt, which also happens to be the name of his 15-year-old protagonist. The novel follows Marek's quest for l'amour fou, and it won the Netherlands' Anton Wachter Prize for Best First Novel until the prize committee discovered that Grunberg had already won for *Blue Mondays,* which he wrote under his real name. A minor scandal ensued. Van der Jagt/Grunberg reads at Brookline Booksmith, 279 Harvard Avenue in Coolidge Corner, at 7 p.m.; call (617) 566-6660.

Newsweek's **Seth Mnookin** stops by

Continued on page 8

ART DECO

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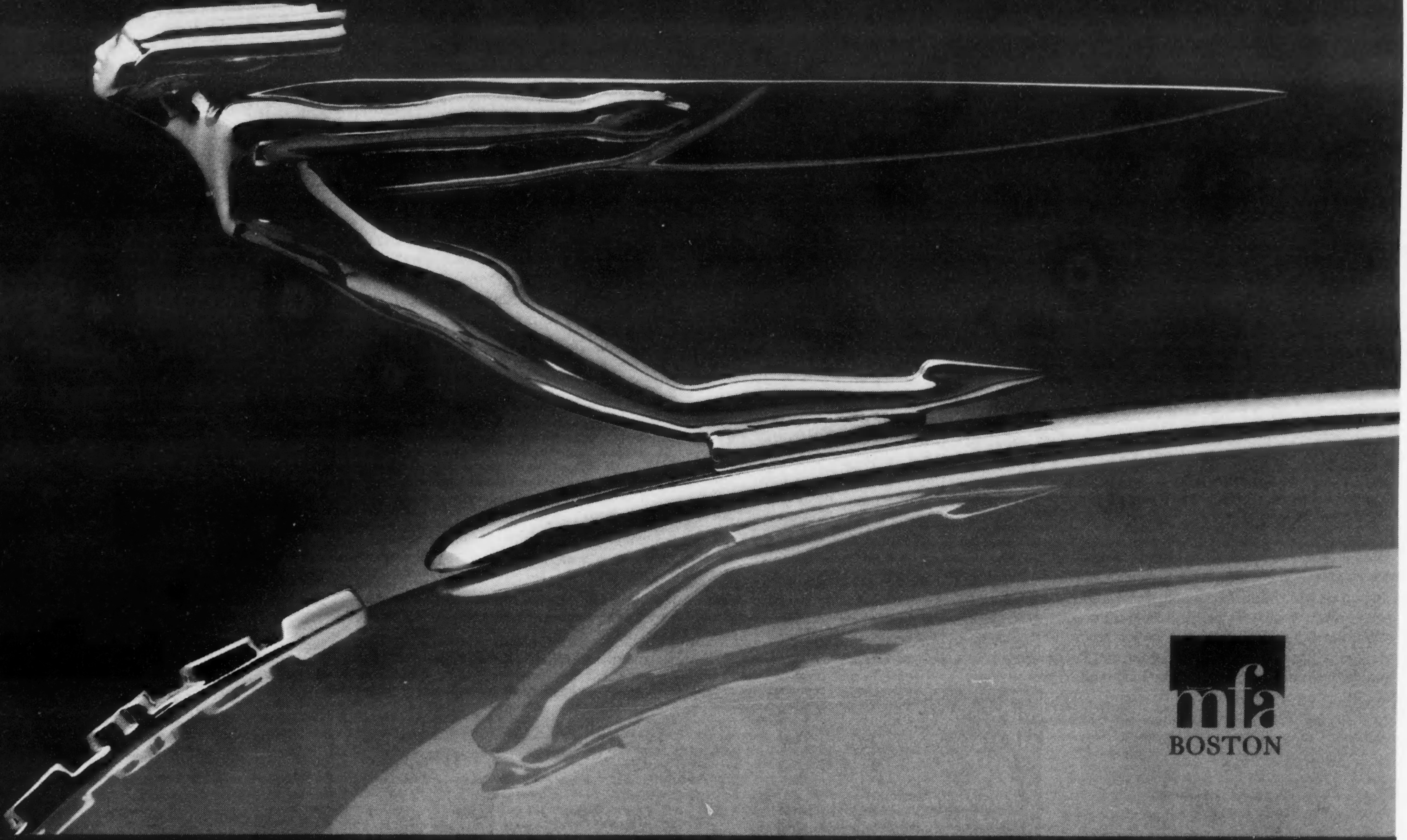

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state of the art

In love and death

Pia Schachter's portraits of death metal

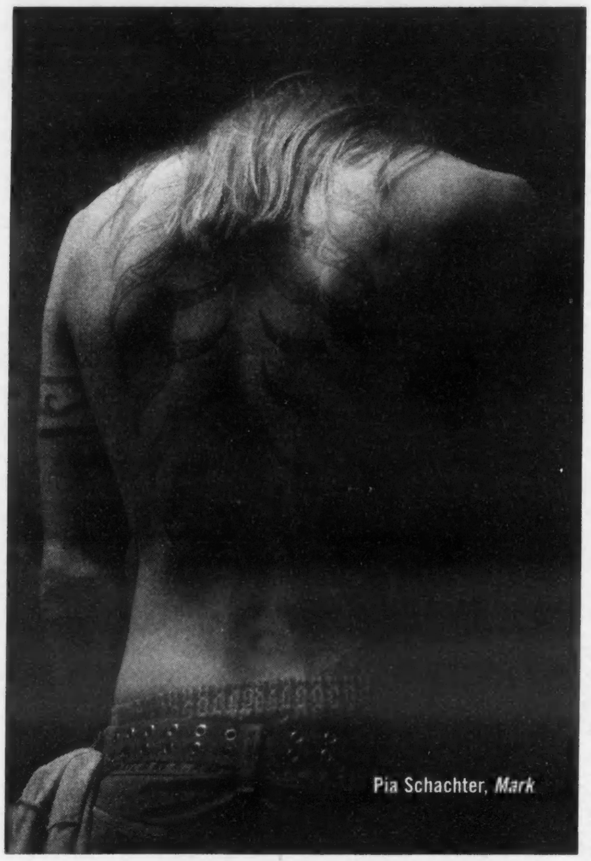
When Pia Schachter photographs death-metal fans and musicians, her subjects are often disarmed by her images. "They always say, 'You make me look gay,' " she laughs. It's their way, Schachter explains, of saying that she's made them look pretty. This is a theme that runs through "Defiance," an exhibit of these photos on view this month at Allston Skirt Gallery: where others see only rage and darkness, Schachter discerns a deep and abiding beauty. "It's like Emperor," she says, referring to the iconic Norwegian black-metal band. "You have this wall of noise, but behind that wall of noise are operatic melodies."

But "Defiance" is also, Schachter says, about the death-metal scene as a working community, a brotherhood, and a safe haven for hyper-masculinity — the kind of place that might save its members from still-darker fates. It's a topic she knows a few things about. She prefers not to talk in detail about the events that led her to death metal except to say that she "lost an important younger family member." As she discovered death metal playing on the stereo at the old Flyrabbit boutique in Allston and observed its fans congregating at events like MassConcerts promoter Scott Lee's annual New England Hardcore and Metal Festival, she began to ask herself a question. "There's so much safety in hanging out with people who are into the same thing you're into. In a lot of ways, this is exploring whether or not this young lad who passed away, if he'd got into this community, if it would have saved his life. And my answer is 100 percent yes."

Schachter was 38 when she began to photograph death-metal bands. She was young enough to appreciate the music of Today Is the Day. But she was older, too. "I could see that whole world in a different perspective: analyzing it as a community, seeing how they interact, and how they need each other, how they need this music. People are looking at death metal and extreme metal as these scary-looking guys, but you go to Metal Fest and they're [greeting each other] like, 'Brother!', and they hug each other, and it's the coolest thing: it's like, we're here for some loving!"

In a culture that's sending mixed messages to young males about their roles, Schachter says, constructs like organized sports, NASCAR, and heavy metal offer places where they can safely act out their aggression. "It's a tough time to admit your romantic side. And in death metal, I've noticed that men express a *very* romantic side. Look at Opeth or Type O Negative: what they're doing is utterly romantic, but it's under this protective mask of *rrrrrrrgh!* and noise and angst, so they don't feel they're being too mushy — so you can't laugh at them. In order to be passionate and romantic, they have to dress it up in black."

The death-metal community reminds Schachter of the early Boston punk scene, which she observed first-hand more than two decades ago. A high-school dropout in the mid '70s, she became a muse to a number of Boston School photographers including Jack Pierson and the late Mark Morissroe. But it wasn't until after she'd spent a number of years as a beauty columnist for the *Phoenix*'s old sister mag, *Stuff*, and the *Improper Bostonian* that Pierson saw pictures Schachter had taken of her daughter and encouraged her to pursue her own photography career. In her death-metal portraits, Schachter has taken cues from Renaissance portraiture. "The main inspiration is Caravaggio, and what I'm trying to show is the romanticism, the Renaissance-like beauty of these young men, and show, in a way, how we would do Renaissance portraits of those who were on the cutting edge of creating art."


Pia Schachter, *Mark*

She says she often instructs her subjects to look at the camera. "It's like a deer-in-the-headlights thing. For some strange reason, I get this look, and it's always a sad look. The photographers who were my inspiration were Jack [Pierson] and Mark [Morissroe], who were very homo-erotic photographers, but my approach has nothing to do with sexuality, even though they're really hot guys — they've all got really long hair, they look like Vikings. But I'm trying to capture something else. And I still don't know what it is."

"Pia Schachter: Defiance" is on view through November 27 at Allston Skirt Gallery, 450 Harrison Avenue in the South End; call (617) 482-3652.

— **Carly Carioli**

Continued from page 6

Newtonville Books to talk about his new *Hard News: The Scandals of the New York Times and the Future of American Journalism* at 7:30 p.m.; as per the shop's "Books and Brews" rules, it'll be followed by an informal trip with the author to a local pub. That's at 296 Walnut Street in Newtonville; call (617) 244-6619.

POP. Besides issuing all sorts of great Scottish indie pop on their Chemikal Underground label (see Bis, Arab Strap, Mogwai), the **Delgados** make some of the best orch-pop this side of Belle and Sebastian and Hidden Cameras, and their new *Universal Audio* has all the hallmarks (boy-girl vox tradeoffs, weightless melodies, louche cosmopolitan arrangements) of Glasgow greatness. They're at the Paradise, 967 Commonwealth Avenue in Boston, with former Archers of Loaf leader Eric Bachman's group Crooked Fingers; call (617) 562-8800.

Also tonight: last week we misread a "17" as a "7" and jumped the gun on a show by former Garrison member Ed McNamara's new band, the **Campaign for Real Time**. Ouch! So once again we'll send you to their Web site, c4rt.com, for the mp3s — listen for punk angst filtered through electronic pop, with hints of Talking Heads, Girls Against Boys, and Timbaland — and then on to their performance at an opening for new paintings by Alvan Long at New Alliance Studios, 1312 Boylston Street in the Fenway; call (617) 536-7936.

JAZZ. If you read last week's "Giant Steps" column, you know that former New England Conservatory student **Jamie Baum** is both an uncommon flutist (her lines determined more by swing and compositional logic than by decorative flourishes) and a first-rate composer (drawing on Stravinsky, Ives, and Bartók for material). She brings a sepfet from her latest CD, *Moving Forward, Standing Still* (OmniTone), to play the Regattabar: trumpeter Ralph Alessi, saxophonist Doug Yates, French-horn player Tom Varner, pianist George Colligan, bassist Johannes Weidenmüller, and drummer Jeff Hirshfield. There's one set only, at 8:30 p.m., the R-Bar is in the Charles Hotel, 1 Bennett Street in Harvard Square, and tickets are $12; call (617) 661-5000.

■ THURSDAY 18

GAY MARRIAGE. In the wake of a Black Tuesday that saw 11 states pass gay-marriage bans, the Gay and Lesbian Advocates and Defenders, the group who brought the historic suit that led to the legalization of gay marriage in Massachusetts, brings together two of that suit's plaintiffs — Julie and Hillary Goodridge — with GLAD's Mary Bonauto and MassEquality's Marty Rouse on the one-year anniversary of the Massachusetts Supreme Judicial Court decision. **"A Year of Equality: A Community Forum on Same-Gender Marriage"** takes place at 7 p.m. at the Colonnade Hotel, 120 Huntington Avenue in Boston. It's free; call (617) 447-6500.

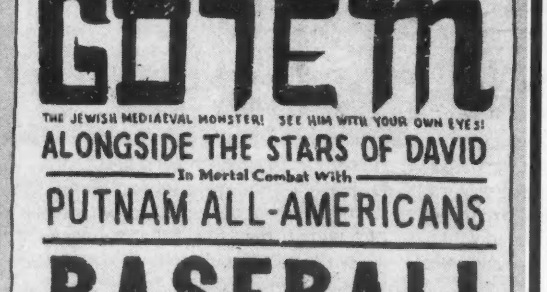
FILM. The heir to Luis Buñuel, Chilean expatriate Raúl Ruiz remains one of the world's weirdest and most prolific filmmakers. A sample of his whimsy is ***Comédie de l'innocence/ Comedy of Innocence*** (2000), a surreal romp about a nine-year-old boy who declares that his mother is not his real mother and offers video proof of an alternate family. Starring Charles Berling and Isabelle Huppert, it screens at 8 p.m. at the French Library, 53 Marlborough Street in Boston; call (617) 912-0400.

How many times do you suppose **Susan Orlean**, **Tom Perrotta**, and **Andre Dubus III** have been asked the question "What'd you think of the movie?" This time, however, the authors of, respectively, *The Orchid Thief* (which became, of course, *Adaptation*), *Election*, and *House of Sand and Fog* will answer it in a slightly different way: by reading excerpts from their books, screening the corresponding clips from the movies, and filling in the gaps in between. That's at 7:30 p.m. at the Coolidge Corner Theatre, 290 Harvard Street in Brookline, and admission is $10; call (617) 734-2500.

JAZZ. Despite the presence of a string section on several tunes, **Bill Frisell**'s new *Unspeakable* (Nonesuch) is most notable for its soul-music grooves and the all-around fierce playing from the modern guitar god. It's a production-heavy collaboration with control-booth genius Hal Willner, and that leads us to suspect that Frisell will bring something completely different to the Regattabar for shows tonight through Saturday with long-time cohort Viktor Krauss on bass and Kenny Wollesen on drums. That's in the Charles Hotel, 1 Bennett Street in Harvard Square; call (617) 661-5000.

CLASSICAL. The BSO has been doing some heavy lifting — Mahler, Ligeti, Stravinsky, Carter — over the past month, so you might be ready for lighter fare, and **Benjamin Zander** and the **Boston Philharmonic Orchestra** will be providing this weekend with the help of "the Gershwin family's favorite pianist," **Kevin Cole**, who'll perform George's Piano Concerto in F. Sandwiching that will be somewhat more serious fare: Ravel's *La valse*, which goes where the Strauss family didn't, and Stravinsky's *Petrushka*, which will have, yes, supertitles. How it all fits together is something Zander will surely explain in his pre-concert talk. That's at 7:30 p.m. this evening (with in-concert commentary) at Sanders Theatre, 45 Quincy Street in Harvard Square; they'll repeat the program November 20 at 8 p.m. (talk at 6:45) at Jordan Hall, 30 Gainsborough Street in Boston, and November at 3 p.m. (talk at 1:45) back at Sanders. Tickets are $15 to $59; call (617) 236-0999 extension 20.

TUESDAY AND WEDNESDAY: One of the foremost literary cartoonists on the scene, James Sturm is preparing to open the Center for Cartoon Studies in White River Junction, Vermont; it will start up in the fall of 2005 with a faculty to include Art Spiegelman (with whom Sturm worked at *Raw* magazine), Chris Ware, Seth, and Craig Thompson. Sturm himself is the author of the highly regarded *The Golem's Mighty Swing* (about a barnstorming Jewish baseball team of the 1920s) and the forthcoming *Above & Below* (both from Drawn & Quarterly). On Tuesday at 5 p.m., Sturm will do a one-hour presentation of *The Golem's Mighty Swing* at Congregation Mishkahn Tefila, 300 Hammmond Pond Parkway in Chestnut Hill; call (617) 332-7770. And on Wednesday from 4 to 6 p.m. at Comicopia, 464 Commonwealth Avenue in Kenmore Square, he'll sign books and review portfolios of candidates for the two-year intensive-study program at his new school; call (617) 266-4266.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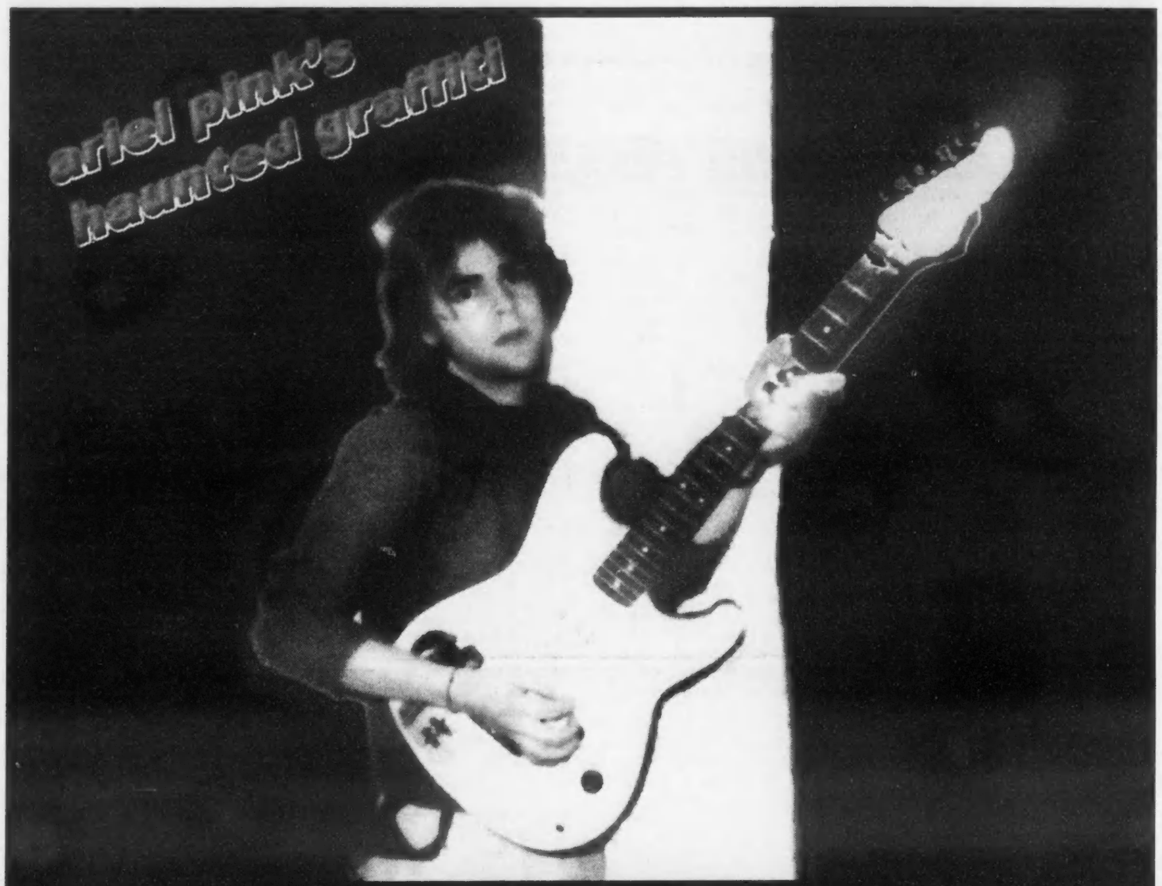
James Sturm, page from *The Golem's Mighty Swing*



THURSDAY 18: With Guided by Voices out of commission, indie kids are flocking to Ariel Pink's Haunted Graffiti, whose debut album, *The Doldrums* (on Animal Collective's Paw Tracks imprint), recaptures the third-generation-bootleg-tape sensory experience, snippet-length song forms, and inscrutable lo-fi vibe of *Bee Thousand*. Recorded in his bedroom with only a guitar, a (seemingly broke-ass) keyboard, and an eight-track, it's homespun, '70s AM-radio pop of the weirdest order: warped enough that you can't tell the drums were recorded beatbox-style, but when Mr. Pink's foghorn-like baritone cuts through the clouds of static, you'd swear Stephin Merritt was back there somewhere. Ariel Pink makes his Boston debut at Zeitgeist Gallery, 1353 Cambridge Street in Inman Square. It's a 9:30 p.m. show, and admission is $8; call (617) 876-6060.

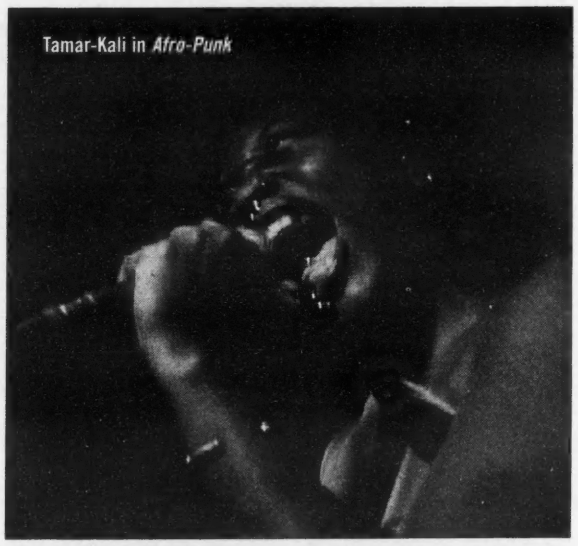
next weekend

Inside out

A film about what blackness means to punk rock

James Spooner, director of the documentary *Afro-Punk: The "Rock N Roll Nigger" Experience*, spent a long time trying to live what he calls the "American ideal" — that is, the illusion that race doesn't matter. "Like most people who live like that," he says over the phone from Atlanta, "it ends up kicking you in the ass. It's not a reality." After spending 10 years immersed in the punk scene in California and New York, Spooner realized he wasn't "addressing the issues that were right there in front of me, namely race." So he decided to document his experience, as a black American and a punk, through the voices of more than 80 persons.

With the relentless force of a hardcore show, *Afro-Punk* takes a challenging look at racial identity within the punk scene. Punk's DIY creed was more than an æsthetic: it drove the entire production. Spooner had no formal (or informal) film training. He maxed out a couple of credit cards to buy a computer and a camera, harvested a list of persons to interview, took two cross-country trips, and taught himself how to edit. The result, which screens next Saturday at the Lucy Parsons Center, follows four protagonists who, like Spooner, define themselves as black and subscribe to the punk-rock lifestyle; all of them are in different stages of confronting what it means to be black in an almost exclusively white scene. Episodes from their lives are interspersed with performances by Bad Brains, Tamar-Kali, and Ten Grand, and interviews with members of Fishbone, the Dead Kennedys, Candiria, and TV on the Radio.


Tamar-Kali in *Afro-Punk*

What's immediately apparent is the duality that blacks in the punk scene face. Punk is touted by Spooner's subjects as being welcoming, inclusive, the only context in which they can express themselves. Yet the same people describe the alienation they've felt being the only black person in the audience. In Spooner's words, "total dedication to the scene often equals total disregard for racial identity." There's an inclusive/exclusive dichotomy that Spooner sees mirrored in America as a whole. "I think every subculture is a reflection of the culture it's residing in. In a lot of ways, the United States is that way — welcoming if you play by the rules. The thing that's unique about the black experience in the United States is that we have a way of inventing something and then being alienated from it."

Spooner confronts this alienation, and his project has proved an antidote to it. "It wasn't a gift I was trying to give or expected to give in such a big way," he says, and yet a real community has developed around the message board on the film's Web site, which offers forums on race, gender, politics, and movies plus a "Punks Meet Punks" section. A coffee-table book is even in the works. But for Spooner, the most affirming consequence was being invited by New York's New Museum to create a high-school curriculum on race identity in the new media age. He describes his goal as "expanding the idea of what Afro-punk can be. It's a metaphor for black rebellion — anything that pushes the boundaries of the mainstream perception of what black is can be considered Afro-punk. I want to get that message out there, to give people of color an alternative to all the crap that's being fed to them."

Afro-Punk: The "Rock N Roll Nigger" Experience *screens next Saturday, November 20, at 7 p.m. at the Lucy Parsons Center, 549 Columbus Avenue in Boston. Donations will be accepted; call (617) 267-6272, or visit www.afropunk.com.*

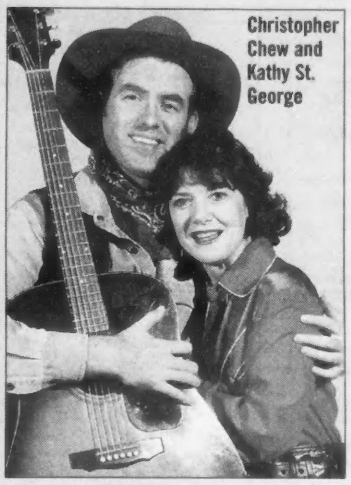
— Nina MacLaughlin

theater

Best Western

SpeakEasy tunes up for *Johnny Guitar*

One of Joan Crawford's rare regrets was starring in Nicholas Ray's overwrought 1954 Western, *Johnny Guitar*. Her character, pistol-packing saloon keeper Vienna, wants the railroad to come to town; she's also struggling to reconcile with former beau Johnny. Given its notoriously wooden characters and fulsome dialogue and a bank-robbery subplot that was later thought to refer to the blacklisting hysteria, *Johnny Guitar* is sui generis. But Crawford never thought about it that deeply. "She was quoted remarking about the film that she had no idea what it was about and she should have had her head examined," comments writer Nicholas Van Hoogstraten, who adapted the movie into a 2003 Off Broadway hit with music by Martin Silvestri and music and lyrics by Joel Higgins. Next Friday, SpeakEasy Stage Company presents the Boston debut of that piece, *Johnny Guitar: The Musical*. Audience members will find sweet and subtle melodies, amusing variants on Western archetypes, and hysterical dialogue.


Christopher Chew and Kathy St. George

"It's amazing to me that some of the lines that were written were so seriously done in the film," says artistic director Paul Daigneault, who helms the SpeakEasy show. "Vienna, who lives above the saloon, says, 'Down there, I sell whiskey and cards, but all you buy up these stairs is a bullet in the head. Now which do you want?' You just can't believe these lines."

"It's a goofy film to watch because everyone's emotions are on their sleeves," Van Hoogstraten says. "I don't think there's one conversation between the men that's not confrontational." Describing the original work as a "baroque, arch Western," he comments that the melodramatic dialogue begs to be sung. He and his writing partner, Higgins, were originally drawn to the project because of the title. But when they saw it in a movie house and "modern audiences burst out laughing, you had to respect that."

"The biggest challenge was the tone," he continues. "This is a '50s musical about the 1880s, so we began to plumb the '50s musically." Citing Frankie Laine and Marty Robbins as influences, composer/lyricist Higgins says his goal was "to enhance that arch sense, but not all the way to high camp." The opening number, "Johnny Guitar," puts the irony back in the barn: "He was a tall man," it begins, "and, as I hear it, all man."

In writing the part of Vienna, Van Hoogstraten and Higgins left room for the performer to utilize some of Crawford's delicious mannerisms. Early in the rehearsal process, Kathy St. George found that putting on the gun and holster was her entrée into the persona. "It just felt glorious to be this surly saloon keeper," she laughs.

Mockery aside, the 1954 film has achieved cult status among a certain brand of cineaste (and the French, God love 'em). "When Sterling Hayden [Johnny Guitar in the film] was asked what it was about at some film festival in France, an indictment of blacklisting, or role reversals, he replied, 'I have no idea what it's about,' " says Hoogstraten. "And Crawford's influence was tremendous — she was very involved during the process to beef up Vienna's role to be the driving force in the film. It really does reflect her sensibility of women in charge and makes the show a unique entity."

"I've been reading that everything in the film is Freudian imagery," says St. George. For example, women have their own phallic symbol: "a gun that protects their female honor." Certainly it's a work in which, with one notable exception, the women wear pants. "In the movie, she looks great with tight pants and a gun holster," says St. George, "so I'm gonna work it!"

Johnny Guitar the Musical *is presented by SpeakEasy Stage Company at the Roberts Studio Theatre in the Stanford Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont Street in the South End, November 19 through December 18. Tickets are $20 to $40; call (617) 933-8600 or visit www.BostonTheatreScene.com.*

— Sally Cragin

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LISTINGS

To place a listing: bring it or send it to Listings, Boston Phoenix, 126 Brookline Ave., Boston 02215, at least eight days before the issue in which it would appear. Listings can also be faxed to 859-8201. We can't take any listings over the phone. There is no charge, but your copy may be rewritten due to space limitations. Include the time of the event (or the hours that a gallery or museum is open to the public), date, place, a description of the event, how much it costs, and a phone number that can be published. Specify whether admission is free; listings will not be published without price information. If the information is for an event or exhibit lasting more than one week, specify the dates of the issues in which you would like the listing to appear. Repeat listings may be deleted due to space limitations.

Theater listings are separate; send them by 2 p.m on Thursday to "Play by Play". Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call Phoenix Classifieds at 859-3300 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders. **NOTE: ABSOLUTE LISTINGS DEADLINE IS WEDNESDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE.** To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

clubs

THURSDAY 11

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Rattle Battle, Tunnel Rats, Resisterleros.

AN TAIN, Boston. At 5 p.m., DJ Keith.

AN TUA NUA, Boston. Top 40 with DJ Ren Justice.

ARIA, Boston. NYC hip-hop with guest DJs.

THE ASGARD, Cambridge. Jude Nemo Band.

AVALON, Boston. At 10 p.m., "Hot & Heavy Hip-Hop Thursday" with DJ Caprice.

THE AVENUE, Allston. At 7 p.m., "Acoustic Pop" with Will Daly. At 9 p.m., "Dance Your Ass Off" with DJ Hoff.

AXIS, Boston. At 7 p.m., Juliette & the Licks, Salem, Val Emmich. At 10 p.m., DJ Nailz, Tasty & Taner K spinning vocal and progressive house.

THE BEACHCOMBER, Quincy. "Original Band Nite."

BLARNEY STONE PUB, Dorchester. '80s and today with DJ Scorch.

BLUE CAT CAFE, Boston. DJ Casey.

BLUESTONE BISTRO, Brighton. "Open Mic."

BOSTON ROCKS, Boston. At 5 p.m., "After Work Thursday."

BRAVO@THE MFA, Boston. Ron Poster.

BREEZEWAY BAR & GRILLE, Roxbury. Serious Bizness.

BROTHER JIMMY'S BBQ, Cambridge. Radiators.

BUCK MULLIGAN'S, West Roxbury. R&B and commercial dance with DJ George.

THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 10 p.m., Swinging Johnsons.

BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.

CANTAB LOUNGE, Cambridge. Kassie Buckley Band.

CAPO'S, Lowell. Hot Day at the Zoo.

CENTER FOR THE ARTS IN NATICK, Natick. At 8 p.m., Daryl Lowery & Instant Groove.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB 58, Quincy. "Thirsty Thursday" with Hot Like Fire, DJ Bird.

CLUB PASSIM, Cambridge. "Evening of Songs by Chris Smither" with Jeffrey Foucault, Mark Erelli.

COMMON GROUND, Allston. "Love Night," '80s, all vinyl with DJ Brian.

DEVLIN'S LOUNGE AND BAR, Brighton. DJ Tom.

DICK'S LAST RESORT, Boston. Big Time.

EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.

ENCORE, Boston. Michelle Currie.

THE ENORMOUS ROOM, Cambridge. Hip-hop with DJs Hua Hsu and Chhay.

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.

EVOS ARTS, Lowell. "Second World Reggae Lounge."

THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, Mr. Aru.

FELT, Boston. "Liquid" with DJs Chris DeSimone and Jynx.

GREAT SCOTT, Brighton. Silkworm, Karl Hendricks Trio, Vic Firecracker.

GREEN BRIAR, Brighton. DJ Stelah.

GREEN DRAGON, Boston. Spitting Vinnies.

GREEN STREET GRILL, Cambridge. "Throwdown Thursday" Hip-hop, reggae, R&B with DJ Dubz and 40D.

HANNAH'S, Somerville. Reggae and house with guest DJs.

HARPERS FERRY, Allston. Liquid Soul, Tons of Chill.

HENNESSY'S, Boston. Me & Julio.

HIGH STREET GRILLE, Boston. Little Joe Cook.

HONG KONG, Cambridge. Mainstream, house & Reggae with DJ Bob.

THE INDEPENDENT, Somerville. Frank Morey.

IRISH VILLAGE, Brighton. DJ Cherry.

JACOB WIRTH RESTAURANT, Boston. At 8 p.m., Clay Brown Trio.

JASMINE & KENDALL LOUNGE, Cambridge. At 9:30 p.m., Dan Tepfer Trio.

JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringall. Downstairs: Me & Julio.

THE KELLS, Allston. "Fun House" with DJs Edgar and Kieran James.

KENNEDY'S, Boston. John Mansfield.

THE KINSALE, Boston. Stretch.

KIRKLAND CAFE, Somerville. Local Jack, Jenn Taranto, Michelle Lewis, Zeb.

LA BOOM, Boston. At 10:30 p.m., "Privilege," international house with DJ Franklin.

MACHINE, Boston. "Human Thursday" with DJs Sean Caron and Angles.

MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.

MANTRA Boston. At 10:30 p.m., "Mantra Thursday" DJs spin eclectic international, vocal house, & hip-hop.

MARCONI'S ON 9, Framingham. Scissormen.

MATT MURPHY'S, Brookline. "Round Midnight Jazz Session."

MIDDLE EAST, Cambridge. Upstairs: Travis Morrison, Brett Rosenberg Problem, Mad Man Films. Downstairs: Pedro the Lion, Starflyer 59.

MIDWAY CAFE, Jamaica Plain. Miles from Land, Wiggle Room, Gold Light Hour, Timid Citizens.

THE MODERN, Boston. At 10 p.m., "Soma," with DJ Omar.

O'BRIEN'S, Allston. Chilblains, Less Lonesome, Gulf, Boone.

ORLEANS, Somerville. DJ Ren Justice.

THE PALLADIUM, Worcester. Matchbook Romance, Midtown, Hidden in Plain View, The Academy Is.

PARADISE LOUNGE, Boston. "Bubble Up: Rub a Dubwise Reggae Night."

PARADISE ROCK CLUB, Boston. At 9 p.m., Blues Explosion, Rogers Sisters.

PARRIS, Boston. DJ Lou.

PA'S LOUNGE, Somerville. Jason Leibman & the Uprising, Scram.

PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, and Static.

THE PLACE, Boston. Greg Lutrell.

PLOUGH & STARS, Cambridge. Reverberators.

PRAVDA 116, Boston. DJ David Mee.

PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.

Q, Boston. "Weekend Warm" with DJ Craig Smooth.

THE RACK, Boston. At 10 p.m., DJ Littles.

REDLINE, Cambridge. At 10 p.m., "All Star Thursday."

REMINGTON'S, Boston. At 8 p.m., Ball in the House, Taunia Soderquist.

RIVER GODS, Cambridge. "Ointment" Top 20 Countdown with DJ Alexandra.

ROGGIE'S, Brighton. Lounge: Tribal House and Break beat funk with DJ Jonathan Theory.

THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter" with special guest DJs.

SAMBA BAR & GRILL, Somerville. At 9 p.m., Hip-hop, reggae, reggaeton, with DJ Philippe.

SCULLERS, Boston. Acoustic Alchemy.

SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.

SIT 'N BULL PUB, Maynard. Ronnie Earl.

SOPHIA'S, Boston. "Latin Night" with DJ JR Vega.

SUGAR SHACK, Boston. "College Night" with DJ B-Spin.

SW1, Boston. Hip-hop, R&B, and Reggae with and DJ Renell.

TERRACE BAR AT THE COPLEY MARRIOTT HOTEL, Boston. Brian Walkley Band.

TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.

TOAD, Cambridge. At 7 p.m., "Billy Block's Western Beat Roots Revival" with John Cate, Van Gogh Brothers, Muddymarsh Ramblers, Tom Gillam.

TOAST, Somerville. "Premier Night for Women."

TRATTORIA IL PANINO, Boston. "Young Professionals Club."

T.T. THE BEAR'S PLACE, Cambridge. Helicopter Helicopter, Halogens, Unbusted, Max Heinegg.

21st AMENDMENT, Boston. DJ Sean Daly.

VAPOR, Boston. "MOCCA," hip hop and R&B with DJs KC and Ron Steel.

VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.

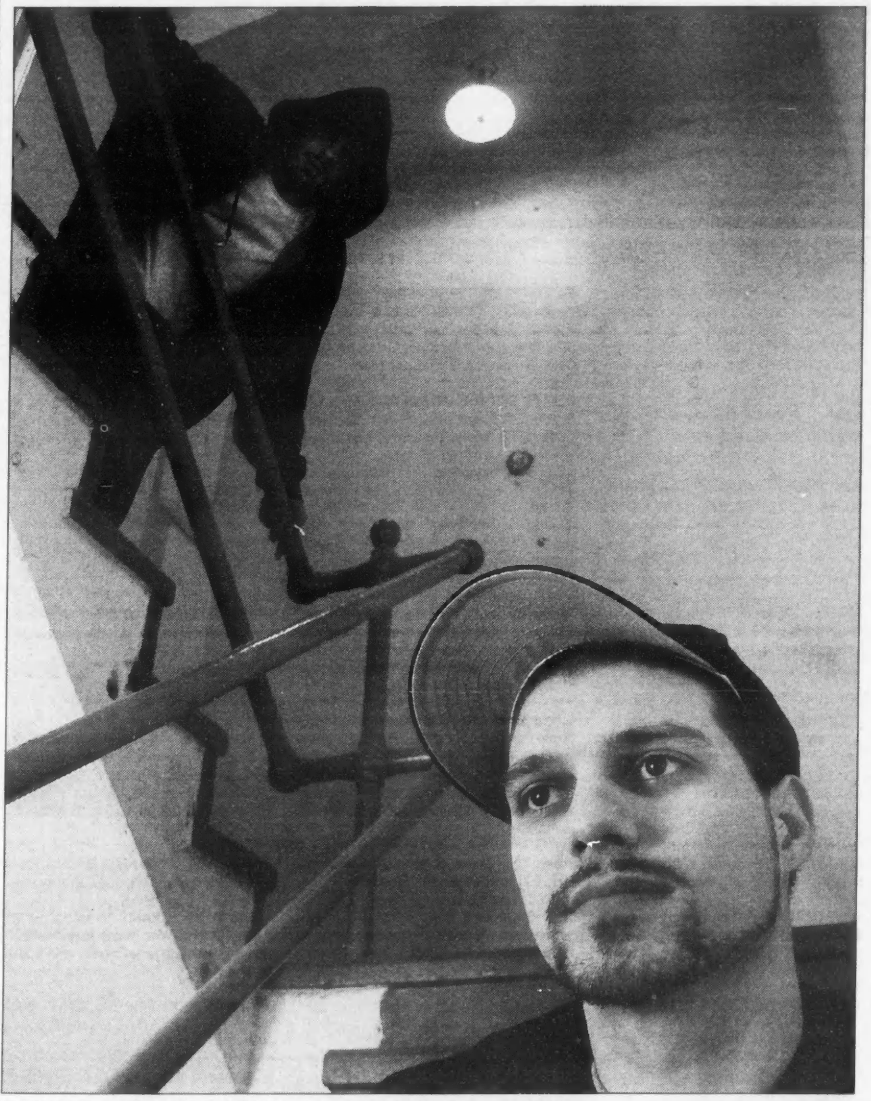
VERTIGO, Boston. "Diversify Thursdays," deep soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.

WALLY'S CAFE, Boston. Francisco Mela Quintet.

WESTERN FRONT, Cambridge. Soulkore.

WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.

WONDER BAR, Allston. Grant Langford Review.



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ARIA (617-338-7080), 246 Tremont St., Boston.
THE ASGARD (617-577-9100), 350 Mass. Ave, Cambridge.
ATLAS DANCE (617-437-0300), 3 Lansdowne St., Boston.
AURORA (617-350-6001), 300 Congress St., Boston.
AVALON (617-262-2424), 15 Lansdowne St., Boston.
THE AVENUE (617-782-9508), 1249 Comm Ave, Allston.
AXIS (617-262-2437), 13 Lansdowne St., Boston.
THE BANSHEE (617-436-9747), 934 Dorchester Ave., Dorchester.
THE BEACHCOMBER (617-479-8989), 797 Wollaston Beach Blvd., Quincy.
BEANTOWN COMEDY VAULT (781-729-2565), at Remington's, 124 Boylston St., Boston.
BELL IN HAND TAVERN (617-227-2098), 45-55 Union St., Boston.
BERKLEE PERFORMANCE CENTER (617-266-7455), 136 Mass. Ave., Boston.
BLARNEY STONE PUB (617-436-8223), 1505 Dorchester Ave., Dorchester.
BLUE CAT CAFE (617-247-9922), 94 Mass Ave, Boston.
BLUESTONE BISTRO (617-254-8309), 1799 Comm. Ave., Brighton.
BOB THE CHEF'S (617-536-6204), 604 Columbus Ave., Boston.
BOSTON ROCKS (617-726-1110), Faneuil Hall Marketplace, Boston.
BRASSERIE JO (617-425-3240), Colonnade Hotel, 120 Huntington Ave., Boston.
BRAVO@THE MFA (617-369-3474), 465 Huntington Ave., Boston.
BREEZEWAY BAR & GRILLE (617-541-5400). 153 Blue Hill Ave., Roxbury.
BRENDAN BEHAN PUB (617-522-5386), 378 Centre St., Jamaica Plain.
BROTHER JIMMY'S BBQ (617-458-1048), 96 Winthrop St. Harvard Sq., Cambridge.
BUCK MULLIGAN'S (617-325-9800), Center St., West Roxbury.
BULL RUN (978-425-4311), Rte. 2A., Shirley.
THE BURREN (617-776-6896), 247 Elm St., Davis Sq., Somerville.
BUZZ BOSTON/EUROPA (617-482-3939), 51 Stuart St., Boston.
CANTAB LOUNGE (617-354-2685), 738 Mass. Ave., Central Sq., Cambridge.
CAPO'S (978-453-5755), 98 Middle St., Lowell.
CAPRICE (617-292-0080), 275 Tremont St., Boston.
CENTER FOR THE ARTS IN NATICK (508-647-0097), 14 Summer St., Natick.
CHARLIE'S KITCHEN (617-492-9646), 10 Elliot St., Cambridge.
CHOPPIN' BLOCK PUB (617-734-4177), 724 Huntington Ave., Boston.
CHOPS LOUNGE (617-267-8300), 1271 Boylston St., Boston
CLARK'S IN FANEUIL HALL (617-227-7800), 21 Merchant's Row, Boston.
CLUB CAFE (617-536-0966), 209 Columbus Ave., Boston.
CLUB 58 (617-471-7788), 58 Ross Way, Quincy.
CLUB HOLLYWOOD (617-338-8283), 1-3 Harrison Ave., Boston.
CLUB PASSIM (617-492-7679), 47 Palmer St., Harvard Sq., Cambridge.
COMEDY CONNECTION (617-248-9700), Upstairs at Faneuil Hall, Boston.
COMEDY STUDIO (617-864-5311), 1236 Mass. Ave., Cambridge.
COMMON GROUND (617-783-2071), 83-87 Harvard Ave., Allston.
COSTELLO'S (617-522-9263), 723 Centre St., Jamaica Plain.
COTTONWOOD CAFE (617-247-2225), 222 Berkeley St., Boston.
COYOTE GRILLE (617-225-0888), 1 Kendall Sq., Cambridge.
DEVLIN'S LOUNGE AND BAR (617-779-8822), 332 Washington St., Brighton.
DICK DOHERTY'S AT THE CHINA BLOSSOM (800-401-2221), Rte. 125, North Andover.
DICK'S LAST RESORT (617-267-8080), 55 Huntington Ave., Boston.
DRUID PUB (617-497-0965), 1357 Cambridge St., Inman Sq., Cambridge.
EKCO LOUNGE (617-338-8283), 41 Essex St., Boston.
EMBASSY (617-536-2100), 30 Lansdowne St., Boston.
ENCORE (617-338-ROXY), 279 Tremont St., Boston.
THE ENORMOUS ROOM (617-491-5599), 567 Mass Ave, Cambridge.
THE E ROOM AT THE GOLDEN TEMPLE (617-277-9722), 1651 Beacon St., Brookline.
EVOS ARTS (978-441-9906), 98 Middle St., Lowell.
THE EXCHANGE (617-726-7600), 148 State St., Boston.
FELT (617-338-6999), 533 Washington St., Boston.
FOLKAL POINT COFFEEHOUSE (781-395-0402), Springstep, 98 George P. Hassett Dr., Medford.
THE GOOD LIFE CAMBRIDGE (617-868-8800), 720 Mass Ave, Cambridge.
THE GOOD LIFE DOWNTOWN (617-451-2622), 28 Kingston St., Boston.
GRAFTON STREET PUB & GRILL (617-497-0400), 1230 Mass. Ave., Cambridge.
GREAT SCOTT (617-734-4502), 1222 Comm Ave, Brighton.
GREEN BRIAR (617-789-4100), 304 Washington St., Brighton.
GREEN DRAGON (617-367-0055), 11 Marshall St., Boston.
GREEN STREET GRILL (617-876-1655), 280 Green St., Cambridge.
G-SPOT (617-423-6767), Downtown Crossing, Boston.
GUIDO OSHEA'S (508-580-0997), 2039 S. Main St., Brockton.
HANNAH'S (617-629-5302), 499 Broadway, Somerville.
HARPERS FERRY (617-254-9743), 158 Brighton Ave., Allston.
THE HARP (617-742-1010), 85 Causeway St., Boston.
HENNESSY'S, (617-742-2121), 25 Union St., Boston.
HIGH STREET GRILLE (617-523-4000), 200 High St. Boston.
HONG KONG (617-864-5311), 1236 Mass. Ave., Cambridge.
ID (617-262-2437), 11 Lansdowne St., Boston.
IMPROV ASYLUM (617-263-6887), 216 Hanover St., Boston.
IMPROVBOSTON THEATRE (617-576-1253), 1253 Cambridge St., Cambridge.
THE INDEPENDENT (617-440-6022), 75 Union Sq., Somerville.
THE INTERNATIONAL (617-296-6270), 184 High St., Boston.
IRISH VILLAGE (617-787-5427), 224 Market St., Brighton.
JACOB WIRTH RESTAURANT (617-338-8586), 33 Stuart St., Boston.
JACQUES UNDERGROUND (617-426-8902), 79 Broadway, Boston.
JASMINE & KENDALL LOUNGE (617-577-8668), 1 Kendall Sq. Cambridge.
JIMMY TINGLE'S OFF BROADWAY (617-308-6421), 255 Elm St., Somerville.
JOHNNY D'S (617-776-2004), 17 Holland St., Davis Sq., Somerville.
JOSE McINTYRE'S (617-451-9460), 160 Milk St., Boston.
JOSHUA TREE (617-623-9910), 256 Elm St., Somerville.
JOYFUL NOISE COFFEEHOUSE (781-861-0142), 1580 Mass Ave., Lexington.
JUKEBOX (617-338-ROXY), 275 Tremont St., Boston.
THE KELLS (617-782-9082), 161 Brighton Ave., Allston.
THE KINSALE (617-742-5577), 2 Center Plaza, Boston.
KIRKLAND CAFE (617-491-9640), 425 Washington St., Somerville.
KOWLOON (781-233-0077), Rte. 1 North, Saugus.
LA BOOM (617-357-6800), 25 Boylston Pl., Boston.
LES ZYGOMATES (617-542-5108), 129 South St., Boston.
LIZARD LOUNGE (617-547-0759), 1667 Mass. Ave., below Cambridge Common Restaurant, Cambridge.
LUPO'S AT THE STRAND (401-272-5876), 79 Washington St., Providence, RI.
MACHINE (617-536-1950), 1256 Boylston St., Boston.
MAN RAY (617-864-0400), 21 Brookline St., Cambridge.
MANTRA (617-542-8111), 52 Temple St., Boston.
MARCONI'S ON 9 (508-370-0065), 1138 Worcester Rd., Framingham.
MATRIX (617-338-ROXY), 275 Tremont St., Boston.
MATT MURPHY'S (617-232-0188), 14 Harvard St., Brookline.
McGANN'S (617-227-4059), 197 Portland St., Boston.
METROPOLIS (401-454-5483), 172 Pine St., Providence, RI.
MIDDLE EAST (617-497-0576), 472 Mass Ave, Central Sq., Cambridge.
MIDDLESEX LOUNGE (617-868-MSEX), 315 Mass. Ave. Cambridge.
MIDWAY CAFE (617-524-9038), 3496 Washington St., Jamaica Plain.
MILKY WAY (617-524-3740), at Bella Luna, 405 Centre St., Jamaica Plain.
MR. DOOLEY'S TAVERN (617-338-5656), 77 Broad St., Boston.
THE MODERN (617-536-2100), 36 Lansdowne St., Boston.
MURPHY'S LAW (617-269-6667), 837 Summer St., South Boston.
NEWS (617-426-6397), 150 Kneeland St., Boston.
NICK'S COMEDY STOP (617-482-0930), 100 Warrenton St., Boston.
NICK'S MAUI (508-482-0930), Rte. 28 North, Brockton.
O'BRIEN'S (617-782-6245), 3 Harvard Ave., Allston.
OCEANA RESTAURANT (617-227-0800), Marriott Long Wharf, 296 State St., Boston.
O'CONNOR'S (617-482-2255), 27 Columbus Ave., Boston.
O'LEARY'S (617-734-0049), 1010 Beacon St., Brookline.
ORLEANS (617-591-2100). 65 Holland St., Somerville.
THE PALACE (781-321-1660), 1500 Broadway, Saugus.
THE PALLADIUM (508-797-9696), 261 Main St., Worcester.
PARADISE LOUNGE (617-562-8814). 969 Comm Ave, Boston.
PARADISE ROCK CLUB (617-562-8800). 969 Comm Ave, Boston.
PARRIS (617-248-9900), Quincy Market, Faneuil Hall, Boston.
PA'S LOUNGE (617-776-1557), 345 Somerville Ave., Somerville.
PHOENIX LANDING (617-576-6260), 512 Mass. Ave., Cambridge.
THE PLACE (617-523-2081), 2 Broad St., Boston.
THE PLAYGROUND (617-441-0666), 403 Mass Ave., Cambridge.
PLOUGH & STARS (617-441-3455), 912 Mass Ave, Cambridge.
THE POINT (617-523-7020), 147 Hanover St., Boston.
PRAVDA 116 (617-482-7799), 116 Boylston St., Boston.
PURPLE SHAMROCK (617-227-2060), 1 Union St., Boston.
Q (617-742-2121), 25 Union St., Boston.
THE RACK (617-725-1051), 24 Clinton St., Faneuil Hall, Boston.
RAMROD (617-266-2986), 1254 Boylston St., Boston.
REAL DEAL JAZZ CLUB & CAFE (617-876-7777), Cambridge Multicultural Arts Center, 41 Second St., Cambridge.
REDLINE (617-491-9851), 59 J.F.K. St., Cambridge.
REMINGTON'S (617-574-9676), 124 Boylston St., Boston.
RIVER GODS (617-576-1881). 125 River St., Cambridge.
ROGGIE'S (617-566-1880), 356 Chestnut Hill Ave., Brighton.
THE ROXY (617-338-ROXY), 279 Tremont St., Boston.
RYLES (617-876-9330), 212 Hampshire St., Cambridge.
SAMBA BAR & GRILL (617-718-9177), 608 Somerville Ave., Somerville.
SCRUFFY MURPHY'S (617-282-6606), 1333 Dorchester Ave., Dorchester.
SCULLERS (617-562-4111), 400 Soldiers Field Rd., Boston.
SEA NOTE (781-925-4300). 159 Nantasket Ave., Nantasket Beach.
SERAFINA (978-371-9050), 195 Sudbury Rd., Concord.
SISSY K'S (617-248-6511), 6 Commercial St., Boston.
SIT 'N BULL PUB (978-897-7232), 163 Main St., Maynard.
SOPHIA'S (617-351-7001), 1270 Boylston St., Boston.
SPONTANEOUS CELEBRATIONS (617-524-6373), 45 Danforth St., Jamaica Plain.
SUGAR SHACK (617-351-2510), 1 Boylston Pl., Boston.
SWEETWATER CAFE (617-351-2515), 3 Boylston Pl., Boston.
SW1 (617-423-6767), 48 Winter St., Boston.
TERRACE BAR AT THE COPLEY MARRIOTT HOTEL (617-236-5800), 110 Huntington Ave., Boston.
THIRSTY SCHOLAR PUB (617-497-2294), 70 Beacon St., Somerville.
TIR NA NOG (617-628-4300), 366A Somerville Ave., Union Sq., Somerville.
TOAD (617-497-4950), 1912 Mass Ave, Porter Sq., Cambridge.
TOAST (617-623-9211), 70 Union Sq. Somerville.
TOMMY DOYLE'S (617-225-0888), 1 Kendall Sq., Cambridge.
TRATTORIA IL PANINO (617-338-1000), 295 Franklin St., Boston.
T.T. THE BEAR'S PLACE (617-492-BEAR), 10 Brookline St., Central Sq., Cambridge.
21st AMENDMENT (617-227-7100), Bowdoin St., Beacon Hill, Boston.
VAPOR (617-695-9500), 100 Warrenton St., Boston.
VENU (617-338-8061), 100 Warrenton St., Boston.
VERTIGO (617-723-7277), 126 State St., Boston.
WALLY'S CAFE (617-424-1408), 427 Mass. Ave., Boston.
WESTERN FRONT (617-492-7772), 343 Western Ave., Cambridge.
WEST STREET GRILLE (617-423-0300), 15 West St., Boston.
WHO'S ON FIRST (617-247-3353), 19 Yawkey Way, Fenway Park, Boston.
WONDER BAR (617-351-COOL), 186 Harvard Ave., Allston.
ZEITGEIST GALLERY (617-876-6060), 1353 Cambridge St., Cambridge.
ZUZU (617-864-3278), 474 Mass. Ave., Cambridge.

ZEITGEIST GALLERY, Cambridge. At 7 p.m., Jay McCarrol Quartet, Taylor Greenwood Quintet. At 9:30 p.m., Secretive Mobius Band.
ZUZU, Cambridge. "Puma Presents Beats & Treats."

FRIDAY 12

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. Cercie Miller Quartet.
AN TAIN, Boston. At 5 p.m., DJ Sean O. At 10 p.m., DJ David Natola.
AN TUA NUA, Boston. "Superlovers," early hits to the latest sounds with DJ Vinny.
ARIA, Boston. "Plush," NYC house with guest DJs. In the Angel Room, NYC hip-hop with DJ Thanos.
THE ASGARD, Cambridge. Tom Groleau & Stu Lee.
ATLAS DANCE, Boston. "Top 40 Dancing."
AVALON, Boston. At 10 p.m., "Avaland" with special guest DJs.
THE AVENUE, Allston. At 9 p.m., DJ Steve Auston.
AXIS, Boston. At 6 p.m., Westbound Train, Ducky Boys, Unseen, Capital Radio. At 10 p.m., "Flavor Friday" with DJ Master Millions.
THE BEACHCOMBER, Quincy. Jim Plunkett.
BLARNEY STONE PUB, Dorchester. Commerical dance and R&B.
BLUE CAT CAFE, Boston. DJ Pete Winfrey.
BOSTON ROCKS, Boston. Top 40 Dance & hip-hop with DJ Bruno.
BRAVO@THE MFA, Boston. Rusty Scott.
BROTHER JIMMY'S BBQ, Cambridge. Pressure Cooker.
BUCK MULLIGAN'S, West Roxbury. R&B, rock, and dance with DJ Keith.
BUZZ BOSTON/EUROPA, Boston. "Club Twist for Women."
CANTAB LOUNGE, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: "Original Rock, Roots & R&B."
CAPO'S, Lowell. At 8 p.m., Kris Delmhorst. At 10 p.m., Freighttrain.
CENTER FOR THE ARTS IN NATICK, Natick. At 8 p.m., Persuasions.
CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.
CLUB 58, Quincy. "Get Some Fridays," hip-hop with the Freakas.
COMMON GROUND, Allston. DJ Muse.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Bruno James.
DICK'S LAST RESORT, Boston. Classic Trax.
DRUID PUB, Cambridge. At 6 p.m., "Traditional Irish Seisiun" with Peter Molloy & Friends.
EKCO LOUNGE, Boston. At 10 p.m., "The Pill" '80s Mod Night.
EMBASSY, Boston. At 10 p.m., "Urban Grooves" with DJ Ricky Fatts.
ENCORE, Boston. "Cabaret Open Mic" with Jan Peters, Colleen Powers, Michael Ricca, Brian Patton.
THE ENORMOUS ROOM, Cambridge. "Defenestration" with Daniel Wermser.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Vocal house, '70s, '80s, '90s with DJ Bob Gallagher.
EVOS ARTS, Lowell. Jinns, Jason Liebman & the Uprising, Casey Abrams.
THE EXCHANGE, Boston. House and hip-hop with DJs Tiziano & Luca.
THE GOOD LIFE CAMBRIDGE, Cambridge. Jose Ramos & the No Way Jose Band.
THE GOOD LIFE DOWNTOWN, Boston. Weepin' Willie.
GREAT SCOTT, Brighton. Alienist Outfit, Seneca, Constants in Breaking, Codetta.
GREEN BRIAR, Brighton. Ego System.
GREEN DRAGON, Boston. Scooby Snax.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
G-SPOT, Boston. "Deep, sexy house" with DJs Mike Traylor & Paul Incus.
GUIDO OSHEA'S, Brockton. "Mirage Night Club," Haitian, Caribbean and Cape Verdean music.
HARPERS FERRY, Allston. Joshua Tree.
THE HARP, Boston. Zoo.
HENNESSY'S, Boston. At 5 p.m., Me & Julio. At 9 p.m., Freeze Pop.
HONG KONG, Cambridge. Top 40 Hip-Hop, Rock & Club Classics with M.C. Renn.
ID, Boston. "Bashment" Reggae beats with DJ King Ilabash.
THE INTERNATIONAL, Boston. "The Basement" house music with DJ Bradford James.
IRISH VILLAGE, Brighton. "Funky Friday" with Elyte, Cnyce, Mas.
JASMINE & KENDALL LOUNGE, Cambridge. At 6 p.m., Marianne Solivan Jazz Quartet. At 10 p.m., Carol O'Shaughnessy.
JOHNNY D'S, Somerville. BR549, Burning Colonels.
JUKEBOX, Boston. Top 40 and retro dance night.
THE KELLS, Allston. "Ladies Night" with DJs Doc and Kieran.
KENNEDY'S, Boston. Matt Fulton.
KIRKLAND CAFE, Somerville. IV Difusion, Red Shift, Scott Roy, Mickey Bliss Organ Combo.
LA BOOM, Boston. "Fashion Fridays" with DJ Roland Lopez.
LES ZYGOMATES, Boston. Ronnie Ron Trio.
LIZARD LOUNGE, Cambridge. At 9:30 p.m., Amelia White, Todd Thibaud.
LUPO'S AT THE STRAND, Providence, RI. M-80, Bad Larry, Slik Willy, Bloodshot Houligans.
MAN RAY, Cambridge. "eXmortis," goth industrial fetish with DJ Chris Ewen and industrial with DJ Mothra.
McGANN'S, Boston. At 10 p.m., Hip-hop, R&B, Reggae, & House with DJ Sparky.
MIDDLE EAST, Cambridge. Upstairs: Bling Kong, Electric Zeus, Self-Righteous Brothers, Stoney Sean & the Awkwards. Downstairs: Eyedea & Abilities, Illogic, DJ Przm, Los Nativos.
MIDDLESEX LOUNGE, Cambridge. DJ Marc Estrada.
MIDWAY CAFE, Jamaica Plain. Donna Parker.
MR. DOOLEY'S TAVERN, Boston. Sunday's Well.
THE MODERN, Boston. At 10 p.m., Latin house with DJ JC.
O'BRIEN'S, Allston. Three Day Threshold, Buckners, Bees Knees, Moore Brothers.
OCEANA RESTAURANT, Boston. Mike DiBari Trio.
ORLEANS, Somerville. DJ Tom.
THE PALACE, Saugus. "Rio" Brazil's Carnaval; "Uptown" DJs spin faves from the '70s and '80s; "Oxygen" rap, hip-hop, top 40, and progressive dance; "Male Encounter" all-male dance review; "Rockpile."
THE PALLADIUM, Worcester. HIM, Monster Magnet, Auf De Maur.
PARADISE LOUNGE, Boston. At 9 p.m., Amusia.
PARADISE ROCK CLUB, Boston. At 9 p.m., Direks Bentley, Cross Canadian Ragweed.
PARRIS, Boston. Blackthorn.
PA'S LOUNGE, Somerville. Plumerai, Cabiria, Guillermo Sexo, Pamela Martinez.
PHOENIX LANDING, Cambridge. "Grooveyard" with DJ Greg.
THE PLACE, Boston. At 10 p.m., VJ Laptop.
PLOUGH & STARS, Cambridge. At 6 p.m., "Irish Seisiun." At 9:30 p.m., Handsome Funk.
THE POINT, Boston. "Fluid," house and techno, with DJ troupe Recordheadz.
Q, Boston. "Hip-hop & Top 40" with DJ Massai.
THE RACK, Boston. At 10 p.m., DJ Johnny C.
REAL DEAL JAZZ CLUB & CAFE Cambridge. At 7:30 and 10 p.m., Abdullah Ibrahim Trio.
REDLINE, Cambridge. At 9 p.m., "Touch" with Shadowkings.
RIVER GODS, Cambridge. "Diversion" mello tekno, scsi disko, NeuSoul, with Erik Pearson.
ROGGIE'S, Brighton. Upstairs: Ali. Lounge: "Dance Your Ass Off" with DJ Hoff.
THE ROXY, Boston. At 10:30 p.m., "The Cat Club" with DJ Manolo and special guest DJs.

Continued on page 12

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BEST SEAFOOD ON
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MAINSTAGE
11/12 Thaddeus Hogarth
11/13 Chicken Slacks Soul Revue
11/16 Ryles Artist Showcase
11/17 Nando Michelin Quartet
11/18 Willie and Lobo
11/19 Mango Blue
11/20 Equie Castrillo Group

DANCE HALL
WED: 11/17 World Dance Nite with *Lamine Toure and Groupe Saloum*
THU: Temporada Latina/Salsa
FRI: *"Live Latin"* 11/26 Brazilnut
SAT: 4 on the Floor Tango/Swing
SUN: 11/28 Wepa Salsa Sunday

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Real BBQ, Specialties & More
Dinner: Tues thru Sat
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(617) 864-EAST www.mideastclub.com
DOORS AT 8PM UNLESS NOTED. PROPER ID REQUIRED FOR ADMISSION
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UPSTAIRS

THU 11/11
TRAVIS MORRISON
(FORMERLY OF DISMEMBERMENT PLAN)
BRETT ROSENBERG PROBLEM
MAD MAN FILMS

FRI 11/12
BLING KONG
ELECTRIC ZEUS (APOLLO SUNSHINE)
SELF-RIGHTEOUS BROTHERS
STONEY SEAN & THE AWKWARDS

SAT 11/13
TURBOJUGEND BOSTON PRESENTS:
THE CANDY SNATCHERS
ELECTRIC FRANKENSTEIN
THE SHEMPS • SHANGHAI VALENTINE
THE COFFIN LIDS

SUN 11/14
TWO SHOWS! 1PM AND 9PM
SUFJAN STEVENS
NIKOLAI DUNGER • AWRY

MON 11/15
AN EVENING WITH
THE ALARM
THE THREATS

TUE 11/16
RED DOOR EXCHANGE
SHEARWATER • BARN BURNING
HOTEL

WED 11/17
LEUKEMIA / LYMPHOMA SOCIETY BENEFIT:
PARANOID SOCIAL CLUB
SUCKA BROWN • ON THE DROP
GAFFNEY • THE MEANWHILES (NYC)

THU 11/18
JUNCTION 18
ENDWAY • FENWICK • MY LITTLE RADIO

FRI 11/19
REVEREND GLASSEYE
AND HIS WOODEN LEG
(CD RELEASE)
ALEK K REDFEARN & THE EYESORES
THE FLESH (GERN BLANDSTEN)
THE COLLISIONS

SAT 11/20
HOLLY GOLIGHTLY
THE WOGGLES • ELI "PAPERBOY" REED

SUN 11/21
MOKI
THE STATES • LAST WEEK
THE STRINES (NYC)

UPCOMING
11/22 DAMON AND NAOMI
11/23 ST. HELENA, NEW FIRE, THE FERNS
11/24 THE GLOW, THE CALL UP, THE POP KIDS
11/26 PAPERMOON, MIDNIGHT SHAKEDOWN
11/27 DRINKFIST, SEPTEMBER TWILIGHT
11/28 BABY BOY H, UWA
11/29 KINNAR, ALIENIST OUTFIT, SENECA
11/30 THE VERSHOK, TAXPAYER, HARRIS
12/01 THE KISSERS, BRIGHT SIDE, GLADIOLA
12/02 HELMS, HO-AG, NIGHT RALLY
12/03 THE GOOD NORTH, MAX HEINEGG
12/04 CLANDESTINO - ROCK IN SPANISH PARTY
12/05 LUCIA LIE, A HERO NEXT DOOR
12/06 THE LIST EXISTS, THE SANGUINE
12/07 MOVING UNITS
12/08 JERICHO RVA, LOCK AND KEY, SLATER

DOWNSTAIRS

THU 11/11
PEDRO THE LION
STARFLYER 59

FRI 11/12
LEAVE OF ABSENCE TOUR
EYEDEA & ABILITIES
ILLOGIC • DJ PRZM
LOS NATIVOS

SAT 11/13
HOT WATER MUSIC
ALEXISONFIRE
PLANES MISTAKEN FOR STARS
MOMENTS IN GRACE
1PM DOORS - ALL AGES

SCISSORFIGHT
ANTLER • THE BENDERS
8PM DOORS

SUN 11/14
HOT SNAKES
DEMOLITION DOLL RODS
DAN SARTAIN

MON 11/15
JEM
BLUE MERLE (ISLAND DEF JAM RECORDS)

WED 11/17
GRENADA / HURRICANE IVAN RELIEF CONCERT
BABALOO • SAM BISBEE
SIMON FRIEND • PADDY STRATTON
BRANCHES STEEL PAN BAND
FRANK MOREY • UNCLE SHAKER
7PM DOORS

THU 11/18
GOGOL BORDELLO
BEAT CIRCUS WITH
BLACK CAT BURLESQUE & TYLER FYRE
BARBEZ

JUST ADDED
12/01 - JESSE MALIN
12/04 - DEAR LEADER / THE INFORMATION
12/11 - BAYSIDE
01/15 - THE SOUNDTRACK OF OUR LIVES

UPCOMING
11/19 LENINGRAD
11/20 J MASCIS AND THE FOG
11/26 FURVIS, THE RED TELEPHONE
11/27 REDDY TEDDY, JON MACEY & THE SCORE
11/30 TEGAN AND SARA
12/02 THE HALOGENS, SCAMPER
12/03 ISIS, THESE ARMS ARE SNAKES
12/07 FISHBONE
12/08 TED LEO / PHARMACISTS - ALL AGES
12/09 TED LEO/PHARMACISTS, MATT POND PA
12/10 SAND MACHINE, PCR, BIG TOE

ZUZU
MUSIC BEGINS AFTER DINNER 21+
THURSDAY - PUMA PRESENTS BEATS & TREATS
FRIDAY - LATIN WITH GIAN CARLO BUSCAGLIA
SATURDAY - SOUL-LE-LU-JAH
SUNDAY - ROCKABILLY WITH THE MOONLIGHTERS
MONDAY - PONIES IN THE SURF, RACHEL CANTU, MILO JONES
TUESDAY - SKATING CLUB (CD RELEASE), THE SANGUINE, BOY IN STATIC
WEDNESDAY - LADY OF SPAIN

CORNER
SUN - BELLY DANCING W/GARABED
MON - OPEN MIC NIGHT
TUE - NOCHE MEXICANA W/ GUSTAVO & ANDRES
WED - DJ ALI WITH FEATURED BELLY DANCERS
THU - MARK SANTORO
FRI - NEPTUNE BAY
SAT - PARK VIEW / HILLARY'S BIRTHDAY PARTY

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Continued from page 11

SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SCULLERS, Boston. Acoustic Alchemy.
SEA NOTE, Nantasket Beach. Lydia Warren Band.
SISSY K'S, Boston. At 5 p.m., Matt Browne. At 9 p.m., Stu Sinclair & Kevin Kirrane. Upstairs: Hi-NRG and pop house, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. Blue Heaven.
SPONTANEOUS CELEBRATIONS, Jamaica Plain. "Next Level" with DJ Nomadik, Kwesi Johnson, Kiki Breevlife, Ladies of Boston Reggae.
SUGAR SHACK, Boston. "Boston's A-List" Hip hop, old school, and top 40 with DJ B-Spin.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SW1, Boston. Top 40 RMX, Hip-Hop, and House with DJ Littles.
TOAD, Cambridge. Fancy Trash.
TOAST, Somerville. "International Night."
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Peter D.
T.T. THE BEAR'S PLACE, Cambridge. Arcade Fire, Hidden Cameras, Union Ares, Car Crash Show.
21st AMENDMENT, Boston. DJ Sean Daly.
VENU, Boston. "Roomba," Latin sounds with DJ Roger M, and house with DJ Arsit.
VERTIGO, Boston. "Dream Lounge," international, Latin and house with DJ Marcocci, and vocal and high energy house with DJ Soulheris.
WALLY'S CAFE, Boston. At 9:30 p.m., Jason Palmer/Warren Wolf Jazz Collective.
WESTERN FRONT, Cambridge. Crucial Massive.
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Quartet.
ZEITGEIST GALLERY, Cambridge. At 7 p.m., Alejandro Cimadoro Quintet.
ZUZU, Cambridge. Gian Carlo Buscaglia.

SATURDAY 13

See Club Directory for phone numbers and addresses.

ALL ASIA CAFE, Cambridge. At 7 p.m., Emmy Cerra, Christie Leigh.
AN TUA NUA, Boston. "Shake It Up," Top 40 with DJ Ren Justice.
ARIA, Boston. "Ecco," international and vocal house, with DJ Roger M. In the Angel Room, "International Saturdays."
THE ASGARD, Cambridge. Six Day Slide.
ATLAS DANCE, Boston. "Top 40 Dancing."
AVALON, Boston. At 6 p.m., Megadeath, Earshot, Exodus. At 10 p.m., "Tease" sexy house with DJ Rick Naples.
THE AVENUE, Allston. At 5 p.m., "Acoustical Pop" with Ali. At 9 p.m., House with DJ Munroe.
AXIS, Boston. At 7 p.m., Helmet, Totimoshi. At 10 p.m., "Seductive Saturday" Hip-hop and Reggae with DJ Glen.
BLARNEY STONE PUB, Dorchester. Commerical dance and R&B.
BLUE CAT CAFE, Boston. DJ Casey.
BOSTON ROCKS, Boston. Interactive video Top 40 Dance & hip-hop party with VJ Johnnie Walker.
BUCK MULLIGAN'S, West Roxbury. R&B, rock, and dance with DJ Keith.
BUZZ BOSTON/EUROPA, Boston. "Killer Dance Club," gay night with DJs Mary Alice & Michael Sheehan.
CANTAB LOUNGE, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: "Original Rock, Roots & R&B."
CAPO'S, Lowell. At 8 p.m., Peter Mulvey. At 10 p.m., Racky Thomas Band.
CENTER FOR THE ARTS IN NATICK, Natick. At 8 p.m., Christine Lavin.
CLUB CAFE, Boston. "Boys Night Out" with VJ Cliff Cunningham.
CLUB 58, Quincy. "Party Central Saturday" with DJ Greg.
CLUB HOLLYWOOD, Boston. At 8:30 p.m., "Glitter Switch Drag Karaoke."
COMMON GROUND, Allston. Reaganomics.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Bruno James.

SATURDAY LOOKS GOOD TO ME *play Great Scott on Tuesday.*

DICK'S LAST RESORT, Boston. Big '80s.
EMBASSY, Boston. At 10 p.m., "Essence" with DJs Reevz & Lograsso.
ENCORE, Boston. DesPres & DeGraff.
THE ENORMOUS ROOM, Cambridge. "Breaks & Such" with Mark Estrada.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Disco, motown, and classics from the '80s & '90s with DJ John Reed.
EVOS ARTS, Lowell. Amateur, Bocks.
FELT, Boston. "Top 40 and Club Classics."
THE GOOD LIFE CAMBRIDGE, Cambridge. Weepin' Willie.
THE GOOD LIFE DOWNTOWN, Boston. Jim Porcella Trio.
GREAT SCOTT, Brighton. "The Plan" with Bon Savants, Asobi Seksu.
GREEN DRAGON, Boston. Velvet Jones.
GREEN STREET GRILL, Cambridge. Kilombo Mambo.
G-SPOT, Boston. "Deep, sexy house" with DJs Mike Traylor & Paul Incus.
HARPERS FERRY, Allston. New Left, Lemonstone.
THE HARP, Boston. Zoo.
HENNESSY'S, Boston. At 4 p.m., "Irish Sessuin." At 9 p.m., DJ Kriss Kross.
HONG KONG, Cambridge. Top 40 Hip-Hop, Rock & Club Classics with DJ Chris G.
THE INDEPENDENT, Somerville. Minimalist Orchestra.
IRISH VILLAGE, Brighton. "Left Saturday" with DJ Kelvin.
JACOB WIRTH RESTAURANT, Boston. At 7 p.m., Steve Fell Band.
JOHNNY D'S, Somerville. CJ Chenier.
JOYFUL NOISE COFFEEHOUSE, Lexington. Tish Hinojosa, Stacey Earle & Mark Stuart.
JUKEBOX, Boston. Top 40 and retro dance night.
THE KELLS, Allston. Hip-hop, house, techno, top 40 with DJs Darren Drag & Kieran.
KENNEDY'S, Boston. "Reggae Lounge" with Bobbie Steelz & Moon.
KIRKLAND CAFE, Somerville. "We Sell Soul Revue" with Lyres, Eric Martin & the Illyrians, Classic Ruins, Girl on Top.
LA BOOM, Boston. "Futurebeat: Alien Disco" with DJ Addambombb.
LIZARD LOUNGE, Cambridge. At 9:30 p.m., "Benefit for Rock & Roll Library" with Reverse, Bocks, Faces on Film.
MAN RAY, Cambridge. "Liquid Disco Trash" with DJ Gary Conzo and retro new wave with DJ Chris Ewen.
MATRIX, Boston. "1984" '80s night with DJ Gibby.
MIDDLE EAST, Cambridge. Upstairs: "Turbojugend Boston" with Candy Snatchers, Electric Frankenstein, Shemps, Shanghai Valentine, Coffin Lids. Downstairs: At 1 p.m., Hot Water Music, Alexisonfire, Planes Mistaken for Stars, Moments in Grace. At 8 p.m., Scissorfight, Antler, Benders.
MIDDLESEX LOUNGE, Cambridge. Stickman Production.
MIDWAY CAFE, Jamaica Plain. Orange, Dan Russo.
MILKY WAY, Jamaica Plain. At 8:30 p.m., "Mango's Latin Dance Club" with DJ Antonio Ortiz.
MR. DOOLEY'S TAVERN, Boston. Sunday's Well.
THE MODERN, Boston. "Material" Funk, hip-hop, R&B with Bruno Dreads.
O'BRIEN'S, Allston. Drawing Dead, Sin City Chainsaw, Assrockers, Fixer.
ORLEANS, Somerville. DJ Gabe.

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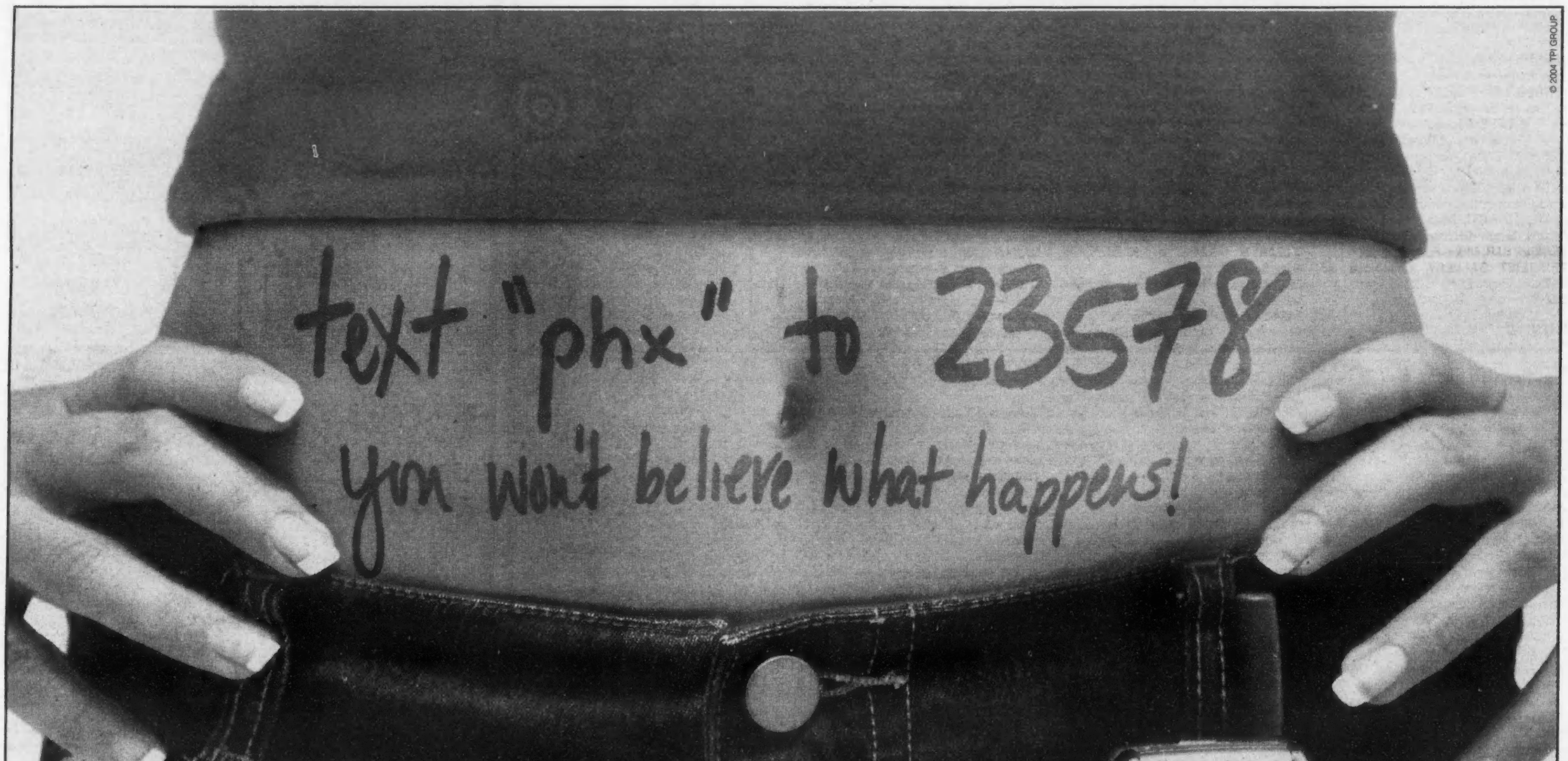

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THE PALACE, Saugus. "Rio" Brazil's Carnaval; "Uptown" DJs spin faves from the '70s and '80s; "Oxygen" rap, hip-hop, top 40, and progressive dance; "Male Encounter" all-male dance review; "Club Copa" Latino Night; "Underground" top 40, Dance, Techno, Hip-hop, Reggae; "The Beach House."
THE PALLADIUM, Worcester. Slayer, Killswitch Engage, Mastodon, Q.
PARADISE LOUNGE, Boston. At 9 p.m., Buddahead.
PARADISE ROCK CLUB, Boston. At 9 p.m., Percy Hill, Peter Prince, Moon Boot Lover.
PARRIS, Boston. Blackthorn.
PA'S LOUNGE, Somerville. Paper Thin Stages, Tristan Da Cunha, This Band Is Called the You, Pickaxe.
PHOENIX LANDING, Cambridge. "Boom Boom Room," new wave, one hit wonders, and disco with DJ Vinney.
THE PLACE, Boston. VJ Laptop.
PLOUGH & STARS, Cambridge. At 5 p.m., Flexible Flyer String Band. At 9:30 p.m., One Thin Dime.
PRAVDA 116, Boston. High-energy dance music with DJ Rick Naples.
Q, Boston. At 9 p.m., DJ Profenna.
THE RACK, Boston. "Dance Party" with DJs Vinnie Peruzzi and Littles.
REAL DEAL JAZZ CLUB & CAFE Cambridge. At 7:30 and 10 p.m., Abdullah Ibrahim Trio.
REDLINE, Cambridge. At 10 p.m., DJ Cherry.
RIVER GODS, Cambridge. "Peer Pressure: We Know It When We Mix It" with Unlockedgroove.
ROGGIE'S, Brighton. House with DJ Marc Farrell.
THE ROXY, Boston. "Roxy Saturdays," dueling DJs with DJs Massi and Play.
RYLES, Cambridge. Chicken Slacks Soul Revue.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SEA NOTE, Nantasket Beach. Miss E.C. Scott.
SISSY K'S, Boston. At 4 p.m., Matt Browne. At 8 p.m., Kevin Kirrane. Upstairs: "Dance Party," old school and new dance, with DJ Tom McKenna.
SIT 'N BULL PUB, Maynard. Sue Foley.
SUGAR SHACK, Boston. Hip hop, and top 40 with DJ B-Spin.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
SW1, Boston. Hip-Hop, Reggae, '70s Funk, and House with DJ Bruno.
THIRSTY SCHOLAR PUB, Somerville. DJ Sean.
TOAD, Cambridge. At 7 p.m., "Greg's Saturday Showcase." At 10 p.m., Georgia Overdrive.
TOAST, Somerville. "Prescription Spinning House."
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Steve Anderson.
T.T. THE BEAR'S PLACE, Cambridge. Gentlemen, Cyanide Valentine, Rudds, Brothers Diamond.
21st AMENDMENT, Boston. DJ Sean Daly.
VAPOR, Boston. "Crosswalk," with DJs David Skye, M.J.
VENU, Boston. European disco house with DJs Javier and Nico and "Mythos," ethnic house and Greek sounds with DJ Yorgo.
VERTIGO, Boston. "Vertigo Saturdays," hip hop, R&B, house, and reggae, with DJ Ron Steel.
WALLY'S CAFE, Boston. At 9:30 p.m., Jason Palmer/Warren Wolf Jazz Collective.
WESTERN FRONT, Cambridge. "Soulfege's African Dance Party."
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WHO'S ON FIRST, Boston. At 10 p.m., DJs Garfield, Disciple, and Nate.
WONDER BAR, Allston. Rusty Scott Quartet.
ZEITGEIST GALLERY, Cambridge. At 9:30 p.m., Enuma Elish.
ZUZU, Cambridge. "Soul le lu Jah."

SUNDAY 14

See Club Directory for phone numbers and addresses.
ALL ASIA CAFE, Cambridge. At 5 p.m., "Songwriter Series" with Christie Leigh.
AN TUA NUA, Boston. "Lounge Around" with mellow beats by DJ Dave.
ARIA, Boston. "Living Room," lounge and vocal house.
AURORA, Boston. "Ginseng," soulful house, hip hop, and reggae.
AVALON, Boston. At 10 p.m., "Gay Night," house with DJ Darrin Friedman.
THE AVENUE, Allston. "Lounge Night."
AXIS, Boston. At 7 p.m., Strung Out, Saosin, Love Is Red, Last of the Famous.
THE BEACHCOMBER, Quincy. At 2:30 p.m., Inchicore. At 5:30 p.m., Old Brigade Band. At 9 p.m., '80s Dance Party.
BLARNEY STONE PUB, Dorchester. "Laid Back Sunday."
BLUE CAT CAFE, Boston. DJ Armen.
BOB THE CHEF'S, Boston. At 10 a.m., "Sunday Jazz Brunch" with Paulo Daney Jazz Quartet.
BRAVO@THE MFA, Boston. "Jazz Brunch" with Ronnie Ron Duo.
BREEZEWAY BAR & GRILLE, Roxbury. Michael Shea.
BULL RUN, Shirley. Heritage String Band.
THE BURREN, Somerville. Front Room: At 2 p.m., "Traditional Irish Music." Back Room: At 8 p.m., "Singer-Songwriter Series" with Danielle.
CANTAB LOUNGE, Cambridge. "Candy's Blues Jam."
CHOPPIN' BLOCK PUB, Boston. At 10 p.m., "RawCuts Hip-hop Night."
CLARK'S IN FANEUIL HALL, Boston. 9 Pound Bag.
COSTELLO'S Jamaica Plain. At 9 p.m., James Merenda's Masked Marvels.
COTTONWOOD CAFE, Boston. D Street Band.
DEVLIN'S LOUNGE AND BAR, Brighton. DJ Ren Justice.

MUSHROOMHEAD *play Axis on Wednesday.*

ENCORE, Boston. Dorothy Miller & Michael Larson.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Menage A Trois," Brazilian dance and Eurohouse with DJ Roland.
GRAFTON STREET PUB & GRILL, Cambridge. At 9 p.m., Beantown Project.
GREAT SCOTT, Brighton. Black Helicopter, Animal Hospital, Dorkbot, ZWA.
GREEN BRIAR, Brighton. Finbar Doyle.
GREEN DRAGON, Boston. Swinging Johnsons.
GREEN STREET GRILL, Cambridge. "Beats Not Bombs the Peoples Party" with DJ Yamin.
HENNESSY'S, Boston. At 9 p.m., Danny Tucker & the Vibe Tribe.
THE INDEPENDENT, Somerville. DJs Aaron Perrino & Sheila Divine.
IRISH VILLAGE, Brighton. DJ Kieran.
JACQUES UNDERGROUND, Boston. "Diamond Dunhill's Drag-Ons Review."
JOHNNY D'S, Somerville. At 9 a.m., "Jazz Brunch." At 4:30 p.m., "Open Blues Jam." At 9 p.m., "Salsa Dancing" with Rumba Na Ma.
KENNEDY'S, Boston. At noon, "Sunday Brunch" with Irish Jazz Trio. At 5 p.m., Julia Lloyd.
METROPOLIS, Providence, RI. "Industry," uplifting house and dance anthems, with DJ Rick Naples.
MIDDLE EAST, Cambridge. Upstairs: At 1 and 9 p.m., Sufjan Stevens, Nikolai Dunger, Awry. Downstairs: Hot Snakes, Demolition Doll Rods, Dan Sartain. Corner: At 3 p.m., "Rock for Refugees" with Mary Lou Lord, Awill Duale, Balmus Ensemble, Chris Colburn, Joe Keefe, Natalie Flanagan, Pete Cassani, and Jason Hatfield, Heidi Saperstein, Kristen Barry, Hilken Mancini, Milo Jones.
MIDDLESEX LOUNGE, Cambridge. DJ Morgan Harris.
MIDWAY CAFE, Jamaica Plain. Bad Saints.
O'BRIEN'S, Allston. Jesus & the Argonauts, Johnny Mazcko Band, Yesterdays.
O'LEARY'S, Brookline. At 7:30 p.m., "Irish Music Session."
ORLEANS, Somerville. At 7 p.m., "Jazz Session."
PARADISE LOUNGE, Boston. At 8 p.m., "Fresh Start" Motown, jazz, and hip-hop.
PARADISE ROCK CLUB, Boston. At 9 p.m., Saul Williams, Thavius Beck AKA Adlib.
PHOENIX LANDING, Cambridge. At 6 p.m., "Celtica." At 10 p.m., "Bump," house music with DJs Demarkus Lewis, George Nessis.
PLOUGH & STARS, Cambridge. At 5 p.m., Kind of Bluegrass. At 9:30 p.m., Cranktones.
PURPLE SHAMROCK, Boston. James McKenna Duo.
THE RACK, Boston. At 10 p.m., DJ Mike Janedy.
REAL DEAL JAZZ CLUB & CAFE Cambridge. At 2:30 p.m., Milton Academy Jazz Band. At 5 and 7:30 p.m., Abdullah Ibrahim Trio.
REDLINE, Cambridge. At 10 p.m., DJ Brynmore.
RIVER GODS, Cambridge. "Action Sunday" Punk, garage, and rock with Dinos & Amy.
SISSY K'S, Boston. Greg Luttrell.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TOAD, Cambridge. At 7 p.m., Paul Ahlstrand Band. At 10 p.m., "Session Americana" with Ry Cavanaugh, Sean Staples, Dinty Child, Jimmy Fitting, Kimon Kirk, Billy Beard.
TOAST, Somerville. "Brazilian Night."
TRATTORIA IL PANINO, Boston. "International Night" with DJs Nino, Antoine, Giulano, and Giovanni.
T.T. THE BEAR'S PLACE, Cambridge. Seduce the Enemy, Groovestone.
VAPOR, Boston. "T-Dance," old school house with DJ Danae.
VENU, Boston. "Carnival," Brazilian night with DJ Adilson.
VERTIGO, Boston. Caribbean and World Beat with DJ Deville.
WALLY'S CAFE, Boston. At 4 p.m., "Jazz Jam Session" with Jason Palmer Trio. At 9 p.m., Wally's Stepchildren.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.
ZEITGEIST GALLERY, Cambridge. At 7 p.m., Valdisa Moura Sextet. At 9:30 p.m., "Whimsy."
ZUZU, Cambridge. Moonlighters.

MONDAY 15

See Club Directory for phone numbers and addresses.
AN TUA NUA, Boston. "Ceremony," goth & industrial.
AXIS, Boston. At 6:30 p.m., Casualities, Lower Class Brats, Monster Squad. At 10 p.m., "Static," Gay night drag show with DJ Adilson.
BELL IN HAND TAVERN, Boston. "Tommy's Jam Session."
BLUE CAT CAFE, Boston. DJ Armen.
BOSTON ROCKS, Boston. "Martini Mondays."
BRENDAN BEHAN PUB, Jamaica Plain. "Sonic Ginger," down tempo lounge and dub with DJs Martini and Ah Dub.
BROTHER JIMMY'S BBQ, Cambridge. At 9 p.m., "Blues Jam." Toussaint & the Liberation Band.
THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music."
CANTAB LOUNGE, Cambridge. At 8 p.m., "Singer-Songwriter Open Mic." At 9:30 p.m., Anne Fenney & Chris Chandler.
CENTER FOR THE ARTS IN NATICK, Natick. At 8 p.m., "Piano Feature & Open Mic" with Peter Neuendorffer.
CHARLIE'S KITCHEN, Cambridge. We're All Gonna Die, Mantooth.
CHOPPIN' BLOCK PUB, Boston. At 9:30 p.m., "Jazz Jam Session" with Marianne Solivan.
DEVLIN'S LOUNGE AND BAR, Brighton. "Acoustic Night" with Mike Willis.
DICK'S LAST RESORT, Boston. Nate Watkins.
ENCORE, Boston. Clara Lofaro Quartet.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
GREEN BRIAR, Brighton. "Irish Seisiun."
HARPERS FERRY, Allston. Toussaint & the China Band.
HENNESSY'S, Boston. Joe Carson.
THE INDEPENDENT, Somerville. Jabe & Jimmy Ryan.
LIZARD LOUNGE, Cambridge. At 9:30 p.m., Sara Sweet & Little Joe's Karaoke.
LUPO'S AT THE STRAND, Providence, RI. Slayer, Killswitch Engage, Mastodon.
MIDDLE EAST, Cambridge. Upstairs: Alarm. Downstairs: Jem, Blue Merle.
O'BRIEN'S, Allston. Soupbone Throne, Andrea Surova, Reigning Frog.
O'CONNOR'S, Boston. Gannon Brothers.
PARADISE ROCK CLUB, Boston. At 8 p.m., Glen Phillips, Kyle Riabko.
PHOENIX LANDING, Cambridge. "Makka Mondays," Hip-Hop and Reggae with DJs Voyager :01, Uppercut, and Blackfinger
PLOUGH & STARS, Cambridge. Beek Rhodes & Jefferies.
PURPLE SHAMROCK, Boston. Scott Damgaard.
THE RACK, Boston. At 10 p.m., DJ Mike Janedy.
RIVER GODS, Cambridge. "Weekly Wax."
SISSY K'S, Boston. Justin Beech.
TOAD, Cambridge. At 7 p.m., Shwang. At 10 p.m., Tim Gearan Band.
TOAST, Somerville. "Industry Night."
T.T. THE BEAR'S PLACE, Cambridge. Lali Puna, Styrofoam, Go Find.
VAPOR, Boston. "Piano Open Mic" with Michelle Curry.
VERTIGO, Boston. "The Movement," deep house, house, and progressive with DJ Eric Santangelo.
WALLY'S CAFE, Boston. Jose Ramos & the Special Blend.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.
ZEITGEIST GALLERY, Cambridge. At 7:30 p.m., Jaap Blonk, Jorrit Dijkstra. At 10 p.m., George Garzone, John Lockwood, Bob Gullotti.
ZUZU, Cambridge. Ponies in the Surf, Rachel Cantu, Milo Jones.

TUESDAY 16

See Club Directory for phone numbers and addresses.
ALL ASIA CAFE, Cambridge. "Jazz and Poetry Open Mic" with Reggie Gibson.
AN TUA NUA, Boston. At 10 p.m., "Lushlife."
ARIA, Boston. "One Nation Tuesdays," hip-hop, R&B, and reggae, with DJ Chubby Chub.
THE BANSHEE, Dorchester. Central Artery Project.
BLUE CAT CAFE, Boston. DJ "Easy on the Eyes" Carrie.
THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 7 p.m., "Open Mic" with Hugh McGowan.
CANTAB LOUNGE, Cambridge. Upstairs: At 8 p.m., "Bluegrass Picking Party" with Chatham County Line. Downstairs: At 9 p.m., "Bluegrass Picking Party."
CAPO'S, Lowell. Po' Girl.
CLUB 58, Quincy. "Classic Rock Tuesday" with Shovelhead.
DICK'S LAST RESORT, Boston. Pat Funk.
EMBASSY, Boston. At 10 p.m., "Industry Night" Hip-hop and R&B with DJ Sunone.
ENCORE, Boston. Bobby Femino.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. Uncle Trouble.
GREAT SCOTT, Brighton. Lot Six, Saturday Looks Good to Me, Terror at the Opera.
GREEN DRAGON, Boston. Dave Leeb.
GREEN STREET GRILL, Cambridge. At 10:30 p.m., Blood Cells.
HENNESSY'S, Boston. Scott Damgaard.
THE INDEPENDENT, Somerville. "Joy: lo-fi indie pop."
IRISH VILLAGE, Brighton. "Payback Tuesday" with DJs Soul Clap, Randy Deshaies, and Ryan Kick.
JOHNNY D'S, Somerville. Paul Geremia & David Hull.
THE KELLS, Allston. "Lounge Night."
KENNEDY'S, Boston. Michael Larson.
LIZARD LOUNGE, Cambridge. At 9:30 p.m., "Boston Undercover" with Bob Dylan Club.
MATT MURPHY'S, Brookline. "Public House" with Geoff Scott.
MIDDLE EAST, Cambridge. Upstairs: Red Door Exchange, Shearwater, Barn Burning, Hotel.
MR. DOOLEY'S TAVERN, Boston. "Texas Hold'em Tuesday."
THE MODERN, Boston. At 10 p.m., "Lot 36," Latin house with DJ J.C.
O'BRIEN'S, Allston. Thylacine, Lucretia's Daggers, Humanwine.
PARADISE LOUNGE, Boston. At 8 p.m., Mike Viola Cabaret Show.
PARADISE ROCK CLUB, Boston. At 8 p.m., Sly & Robbie, Tony Rebel, Half Pint, Blu Fox, Mishka.
PHOENIX LANDING, Cambridge. "Deep Tones" with DJ Tym Ryan.
PLOUGH & STARS, Cambridge. Lloyd Thayer.
PURPLE SHAMROCK, Boston. DJ Dana Z.
THE RACK, Boston. At 6 p.m., "Afterwork Jazz." At 10 p.m., DJ Ricky.
REDLINE, Cambridge. Lifted.
RIVER GODS, Cambridge. "Eaves Drop" listening party.
SCULLERS, Boston. At 8 p.m., Follen Angels.
SISSY K'S, Boston. Stu Sinclair. Upstairs: "In the Biz Hospitality Night," top 40 and popular dance, with DJ Ra-mu.
TOAD, Cambridge. At 7 p.m., Rachael McCartney. At 10 p.m., Christian McNeill.
T.T. THE BEAR'S PLACE, Cambridge. Debutantes, Shills, A Wish for Fire.
VAPOR, Boston. "Retro Night" with DJs Danae and Michael Sheehan.
VENU, Boston. "Mynt," international sounds with DJ Adilson.
VERTIGO, Boston. "Defmatch" electro-backbeat with DJs.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Rusty Scott & Mike McKenna Trio.
ZEITGEIST GALLERY, Cambridge. At 7 p.m., Action Figures. At 10 p.m., "Zeitgeist Coffeehouse" with Alan Nidle.
ZUZU, Cambridge. Skating Club, Sanguine, Boy in Static.

WEDNESDAY 17

See Club Directory for phone numbers and addresses.
ALL ASIA CAFE, Cambridge. "Open Mic Night" with Christian Samatis.
AN TUA NUA, Boston. "Forward Movement," reggae, soul, and hip hop.
AXIS, Boston. At 7 p.m., Mushroomhead, Dogfight, Haloburn.
BLUE CAT CAFE, Boston. DJ Casey.
BRASSERIE JO, Boston. At 8:30 p.m., Jon DeLucia Trio.
BRAVO@THE MFA, Boston. Ron Poster.
BREEZEWAY BAR & GRILLE, Roxbury. Jeff Felder.
CANTAB LOUNGE, Cambridge. "Candy's Blues Jam."
CAPRICE, Boston. At 9 p.m., Toussaint.
CLUB 58, Quincy. "Live Wire Lounge" with Valhalla Kittens.
COMMON GROUND, Allston. Chad Perrone.
COYOTE GRILLE, Cambridge. Greg Luttrell.
DICK'S LAST RESORT, Boston. Music Schmusic.
ENCORE, Boston. Stacy Baker & Brian Nash.
THE ENORMOUS ROOM, Cambridge. "Galactic Fractures" deep funk and rare groove with DJ PJ Gray.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Explode Wednesday" with DJ Luca.
THE GOOD LIFE DOWNTOWN, Boston. "Rat Pack Karaoke."
GREEN DRAGON, Boston. Scott Damgaard.
GREEN STREET GRILL, Cambridge. At 10:30 p.m., Nannette Perotte Group.
HARPERS FERRY, Allston. PCR, Trebek.
HENNESSY'S, Boston. Joe Carson Band.
IRISH VILLAGE, Brighton. "Release Wednesday" with DJ Kelvin.
JOHNNY D'S, Somerville. Mahavishnu Project.
THE KELLS, Allston. "Get Over the Hump" hip-hop, house, and dance with DJ Doc.
THE KELLS, Allston. "Get Over the Hump" with DJ Doc.
KENNEDY'S, Boston. Michelle Currie.
LIZARD LOUNGE, Cambridge. At 9:30 p.m., Dennis Brennan Band.
MAN RAY, Cambridge. "Crypt," goth synthpop and industrial with DJ Chris Ewen, and "System," electro industrial trance power-noise with DJ Hellraiser.
METROPOLIS, Providence, RI. UK progressive, tribal, techno, and deep house with DJs Hoska and Cliff.
MIDDLE EAST, Cambridge. Upstairs: "Leukemia/Lymphoma Society Benefit" with Paranoid Social Club, Sucka Brown, On the Drop, Gaffney, Meanwhiles. Downstairs: "Grenada/Hurricane Ivan Relief Concert" with Babaloo, Sam Bisbee, Simon Friend & Paddy Stratton, Branches Steel Pan Band, Frank Morey, Uncle Shaker.
MIDWAY CAFE, Jamaica Plain. Karma Junction, Amalgam.
MURPHY'S LAW, South Boston. "Acoustic Open Mic" with Jon Titone.
NEWS, Boston. At 5:30 p.m., DJ Jay Prouty.
O'BRIEN'S, Allston. Chainletter, Flesh Petal, Evelyn's Dead.
ORLEANS, Somerville. "Slow Mo" with DJ Mona.
THE PALLADIUM, Worcester. Sparta, Further Seems Forever, Copeland, Sunshine.
PARADISE LOUNGE, Boston. At 10 p.m., "Blackout Bar."

Continued on page 14

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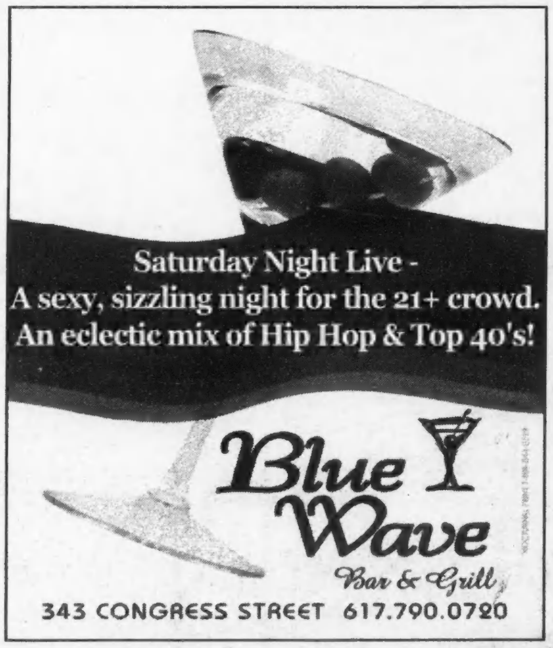
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Continued from page 13

PARADISE ROCK CLUB, Boston. At 8 p.m., Delgados, Crooked Fingers.

PHOENIX LANDING, Cambridge. House music and techno with DJs Caseroc, Chris Barnes.

THE PLACE, Boston. Diana Karthas.

THE PLAYGROUND, Cambridge. "Open Mic."

PLOUGH & STARS, Cambridge. Bad Art Ensemble.

PRAVDA 116, Boston. Global house with DJs Alex & Felix and "Latin Lounge" with DJ JC.

PURPLE SHAMROCK, Boston. Peter Gross.

Q, Boston. "Violations."

THE RACK, Boston. At 6 p.m., "Afterwork Jazz." At 10 p.m., DJ Ricky.

RAMROD, Boston. "Twitch: new wave, goth, industrial with DJ Mac.

REDLINE, Cambridge. At 10 p.m., "Rugged" with DJs G-Notorious, E-Heavy, Jam-2, Senyo, C-Nyce, Mas.

REMINGTON'S, Boston. At 8:30 p.m., Al Vega Trio, Johnny Souza.

RIVER GODS, Cambridge. "Primitive Sounds: American Blues, Gospel, Roots."

RYLES, Cambridge. Nando Michelin Quintet.

SCULLERS, Boston. Lou Rawls.

SERAFINA, Concord. At 6:30 p.m., Paul Broadnax, Nathalie Marsh.

SIT 'N BULL PUB, Maynard. "Open Mic" with Jane Fallon, Fishken & Groves.

SOPHIA'S, Boston. "Live Salsa."

SUGAR SHACK, Boston. Hip-hop and top 40 with DJ Ren Justice.

TOAD, Cambridge. At 7 p.m., Brian Webb & His Band. At 10 p.m., Ken Clark Organ Trio.

TOAST, Somerville. "Gay Night."

TOMMY DOYLE'S, Cambridge. "Open Mic" with Will Daily.

TRATTORIA IL PANINO, Boston. "Greek Night."

T.T. THE BEAR'S PLACE, Cambridge. Reckless Daughter, Grand Evolution, Thirdshift.

VAPOR, Boston. Latino night with DJ Adilson.

VERTIGO, Boston. "Anitya," psy-trance with DJs Dino, Mathwin, and Dave Henshaw with special guests.

WALLY'S CAFE, Boston. Wally's Stepchildren.

WONDER BAR, Allston. Leo Blanco.

ZEITGEIST GALLERY, Cambridge. At 6:30 p.m., Mouth of the Architect. At 9:30 p.m., "Explorations in Music" with Carmen Staaf, Peter Slavov, Jorge Perez-Albela.

ZUZU, Cambridge. Lady of Spain.

THURSDAY 18

See Club Directory for phone numbers and addresses.

AN TAIN, Boston. At 5 p.m., DJ Keith.

AN TUA NUA, Boston. Top 40 with DJ Ren Justice.

ARIA, Boston. NYC hip-hop with guest DJs.

THE ASGARD, Cambridge. Ken Selcer Trio.

AVALON, Boston. At 6 p.m., "Stick a Fork In It" with Taking Back Sunday, Atreyu, Funeral for a Friend, Like Yesterday. At 10 p.m., "Hot & Heavy Thursday" with DJ Caprice.

THE AVENUE, Allston. At 7 p.m., "Acoustic Pop" with Will Daly. At 9 p.m., "Dance Your Ass Off" DJ Hoff.

AXIS, Boston. At 10 p.m., DJ Nailz, Tasty & Taner K spinning vocal and progressive house.

THE BEACHCOMBER, Quincy. "Original Band Nite."

BLARNEY STONE PUB, Dorchester. '80s and today with DJ Scorch.

BLUE CAT CAFE, Boston. DJ Casey.

BLUESTONE BISTRO, Brighton. "Open Mic."

BOSTON ROCKS, Boston. At 5 p.m., "After Work Thursday."

BRAVO@THE MFA, Boston. Ron Poster.

BREEZEWAY BAR & GRILLE, Roxbury. Serious Bizness.

BUCK MULLIGAN'S, West Roxbury. R&B and commercial dance with DJ George.

THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 10 p.m., Swinging Johnsons.

BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.

CANTAB LOUNGE, Cambridge. Stone Crazy.

CAPO'S, Lowell. Rachel Garlin, Juliet Wyers & David Lamotte.

CENTER FOR THE ARTS IN NATICK, Natick. At 8 p.m., Ferdinand Argenti Trio.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB 58, Quincy. "Thirsty Thursday" with Hot Like Fire, DJ Bird.

COMMON GROUND, Allston. "Love Night," '80s, all vinyl with DJ Brian.

DEVLIN'S LOUNGE AND BAR, Brighton. DJ Tom.

DICK'S LAST RESORT, Boston. Big Time.

EKCO LOUNGE, Boston. "Red Velvet," with DJs Geespin and Master Jay.

EMBASSY, Boston. At 10 p.m., "Latin Lounge," with DJ JC.

ENCORE, Boston. Michelle Currie.

THE ENORMOUS ROOM, Cambridge. Hip-hop with DJs Hua Hsu and Cchay.

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.

EVOS ARTS, Lowell. "Second World Reggae Lounge."

THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, Mr. Aru.

FELT, Boston. "Liquid" with DJs Chris DeSimone & Jynx.

FOLKAL POINT COFFEEHOUSE, Medford. "Open Mic" with Sam Bayer.

GREAT SCOTT, Brighton. "Dynasty" with BoySkout.

GREEN BRIAR, Brighton. DJ FK.

GREEN DRAGON, Boston. Spitting Vinnies.

GREEN STREET GRILL, Cambridge. "Throwdown Thursday" Hip-hop, reggae, R&B with DJ Dubz and 40D.

KASEY CHAMBERS *plays the Somerville Theater on Friday.*

HANNAH'S, Somerville. Reggae and house with guest DJs.

HARPERS FERRY, Allston. Carla Ryder.

HENNESSY'S, Boston. Me & Julio.

HIGH STREET GRILLE, Boston. Little Joe Cook.

HONG KONG, Cambridge. Mainstream, house & Reggae with DJ Bob.

THE INDEPENDENT, Somerville. Frank Morey.

IRISH VILLAGE, Brighton. DJ Cherry.

JACOB WIRTH RESTAURANT, Boston. At 6 p.m., Clay Brown Trio.

JASMINE & KENDALL LOUNGE, Cambridge. At 9:30 p.m., Dan Tepfer Trio.

JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringall. Downstairs: Me & Julio.

JOSHUA TREE, Somerville. Chicken Slacks Soul Revue.

THE KELLS, Allston. "Fun House" with DJs Edgar & Mike Gioscia.

KENNEDY'S, Boston. John Mansfield.

THE KINSALE, Boston. Stretch.

KIRKLAND CAFE, Somerville. Supervain, Medicine Hat, Emily Dahmen, Andres Paquin.

LA BOOM, Boston. At 11 p.m., "Privilege," international house with DJs Manos Linoxilakis and Christoph Muller.

LIZARD LOUNGE, Cambridge. At 9:30 p.m., Club D'Elf.

MACHINE, Boston. "Human Thursday" with DJs Sean Caron and Angles.

MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.

MANTRA Boston. At 10:30 p.m., "Mantra Thursday" DJs spin eclectic international, vocal house, & hip-hop.

MATT MURPHY'S, Brookline. "Round Midnight Jazz Session."

MIDDLE EAST, Cambridge. Upstairs: Junction 18, Endway, Fenwick, My Little Radio. Downstairs: Gogol Bordello, Beat Circus, Barbez.

THE MODERN, Boston. At 10 p.m., "Soma," with DJ Omar.

O'BRIEN'S, Allston. "High Rocktane Karaoke."

ORLEANS, Somerville. DJ Ren Justice.

PARADISE LOUNGE, Boston. "Bubble Up: Rub a Dubwise Reggae Night."

PARRIS, Boston. DJ Lou.

PA'S LOUNGE, Somerville. Chimp Simple, From Bubblegum to Sky, Ultraplush.

PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, and Lenore.

THE PLACE, Boston. Greg Lutrell.

PLOUGH & STARS, Cambridge. Brass Roots.

PRAVDA 116, Boston. DJ David Mee.

PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.

Q, Boston. "Weekend Warm" with DJ Craig Smooth.

THE RACK, Boston. At 10 p.m., DJ Littles.

REDLINE, Cambridge. At 10 p.m., "All Star Thursday."

RIVER GODS, Cambridge. "For Real, Too Reel with Dali, Ross & Paul: Electro, Funk, 80s Flashback.

ROGGIE'S, Brighton. Lounge: Tribal House and Break beat funk with DJ Jonathan Theory.

THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter," salsa, merengue, bachata, and house.

SCULLERS, Boston. Lou Rawls.

SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.

SIT 'N BULL PUB, Maynard. Hoodoo Revelator.

SOPHIA'S, Boston. "Latin Night" with DJ JR Vega.

SUGAR SHACK, Boston. "College Night" with DJ B-Spin.

SW1, Boston. Hip-hop, R &B, and Reggae with and DJ Renell.

TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.

TOAD, Cambridge. At 7 p.m., Blast Off! At 10 p.m., Todd Thibaud.

TOAST, Somerville. "Premier Night for Women."

TRATTORIA IL PANINO, Boston. "Young Professionals Club."

T.T. THE BEAR'S PLACE, Cambridge. "Benefit for Kitty Angels Cat Rescue" with Modifiers, Fluttr, Caged Heat, Charms, Garagedogs, Rosie Huntress, Rachel Cantu.

21st AMENDMENT, Boston. DJ Sean Daly.

VAPOR, Boston. "MOCCA," hip hop and R&B with DJs KC and Ron Steel.

VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.

VERTIGO, Boston. "Diversify Thursdays," soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.

WALLY'S CAFE, Boston. Francisco Mela Quintet.

WESTERN FRONT, Cambridge. Invasion Entertainment.

WEST STREET GRILLE, Boston. "Late Night Lounge."

WONDER BAR, Allston. Grant Langford Quartet.

ZEITGEIST GALLERY, Cambridge. At 7 p.m., Joe Della Penna Trio. At 9:30 p.m., Greg Davis, Signer, Ariel Pink.

ZUZU, Cambridge. Mittens.

comedy

THURSDAY 11

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Boston Attitude" with Greg Howell.

CANTAB LOUNGE, Cambridge. At 8 p.m., "Posse Improv."

COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist" with Frank Santos.

COMEDY STUDIO, Cambridge. Janet Cormier, Amanda White, Tissa Hami, Tony Moschetto, Joe Mande, Myq Kaplan.

IMPROV ASYLUM, Boston. At 8 p.m., "Lies, Half Truths and the American Way."

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "UnNatural Selection." At 10 p.m., "The Great and Secret Comedy Show."

JIMMY TINGLE'S OFF BROADWAY, Somerville. At 7:30 p.m., "I Didn't Vote for George W." with Brian Longwell.

NICK'S COMEDY STOP, Boston. At 8:45 p.m., Larry Miles, EJ Murphy.

FRIDAY 12

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Boston Attitude" with Larry Myles.

COMEDY STUDIO, Cambridge. David Powell, Michele Bermas, Emily Singer, Erin Judge, Mike Whitman, Chris Torres.

DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Danny Kelly, Ceasar Cervantes, Jake Daniels.

IMPROV ASYLUM, Boston. At 8 and 10 p.m., "Big Dig, The End of an Error."

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "Carole Lombard Live!" At 10 p.m., "Theatre Sports."

JIMMY TINGLE'S OFF BROADWAY, Somerville. At 7:30 p.m., "I Didn't Vote for George W." with Brian Longwell. At 9:30 p.m., "New Faces in Comedy."

KOWLOON, Saugus. At 8 and 10 p.m., Paul Gilligan, Larry Norton, Craig Boggis.

NICK'S COMEDY STOP, Boston. At 8:45 p.m., Larry Miles, Mike O'Neil, EJ Murphy.

SATURDAY 13

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "BostonAttitude" with Larry Myles.

CHOPS LOUNGE, Boston At 10 p.m., "Larry Lee Lewis Comedy Show."

COMEDY STUDIO, Cambridge. Erin Judge, Amy Tee, Sandy Asai, Mike Whitman, Ku, Tissa Hami.

DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Danny Kelly, Ceasar Cervantes, Jake Daniels.

IMPROV ASYLUM, Boston. At 8 and 10 p.m., "Big Dig, The End of an Error."

IMPROVBOSTON THEATRE, Cambridge. At 8 and 10 p.m. "ImprovBoston Mainstage."

JIMMY TINGLE'S OFF BROADWAY, Somerville. At 7:30 p.m., "I Didn't Vote for George W." with Brian Longwell. At 9:30 p.m., "New Faces in Comedy."

KOWLOON, Saugus. At 8 and 10 p.m., Paul Gilligan, Larry Norton, Craig Boggis.

NICK'S COMEDY STOP, Boston. At 8:45 p.m., Larry Miles, Mike O'Neil, EJ Murphy.

NICK'S MAUI, Brockton. At 9 p.m., Mark Scalia, Ted Barrett, Wayne Soares.

ORPHEUM THEATRE, (617-931-2000), 1 Hamilton Pl., Boston. At 8 p.m., "Comics Come Home" with Denis Leary, Eddie Brill, Lenny Clarke, Dane Cook, Nick DiPaolo, Adam Ferrara, Jim Gattigan, Don Gavin Paul Nardizzi, Patrice O'Neal, Colin Quinn, Steve Sweeney.

SUNDAY 14

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Open Mic Night" with EJ Murphy.

BROTHER JIMMY'S BBQ, Cambridge. At 9:30 p.m., "Hari-Kari Karaoke Jewkbox."

CHARLES PLAYHOUSE (617-426-6912), 74 Warrenton St., Boston. At 8 p.m., "Comedy Fiasco."

COMEDY STUDIO, Cambridge. Alex Moore, David Powell, Jim Flaherty, Andy O'Fish, Eric Cheung, Joe Wong.

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "Sergeant Culpepper Memorial Improvisational Jamboree."

MONDAY 15

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. At 8 p.m., "Amateur Showcase" with Kevin Knox.

KENNEDY'S, Boston. "Comedy Night."

TUESDAY 16

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. Paul Nardizzi.

WEDNESDAY 17

See Club Directory for phone numbers and addresses.

COMEDY STUDIO, Cambridge. Tony V, Mike Herman, Matt Winiger, Arielle Goldman, Paul Day, Chris Coxen.

IMPROV ASYLUM, Boston. At 8 p.m., "Lies, Half Truths and the American Way."

THURSDAY 18

See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Comedy Showcase" with Greg Howell.

BERKLEE PERFORMANCE CENTER, Boston. At 6:30 p.m., "Cotten T-Shirt Tour" with Wanda Sykes.

CANTAB LOUNGE, Cambridge. At 8 p.m., "Posse Improv."

COMEDY CONNECTION, Boston. At 8:30 p.m., "R-Rated Hypnosis Show" with Frank Santos

COMEDY STUDIO, Cambridge. Tissa Hami, Andrea Henry, David Powell, John Lincoln, Charlie Hatton, Alvin David.

IMPROV ASYLUM, Boston. At 8 p.m., "Big Dig, The End of an Error."

IMPROVBOSTON THEATRE, Cambridge. At 8 p.m. "UnNatural Selection." At 10 p.m., "The Great and Secret Comedy Show."

JIMMY TINGLE'S OFF BROADWAY, Somerville. At 7:30 p.m., "I Didn't Vote for George W." with Brian Longwell.

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Saturday Nov. 13th: "The Plan" with The Bon Savants • Asobi Seksu **(21+:$7)**

Sunday Nov. 14th: Necronomitron • Black Tail • Robotvoice • Spiders **(18+:$7)**

Tuesday Nov. 16th: The Lot Six • Saturday Looks Good To Me • Terror at the Opera **(18+:$8)**

Wednesday Nov. 17th: Stereo Soul Future • Fragile **(18+:$7)**

Thursday Nov. 18th: "Dynasty" with Boyskout **(18+:$7)**

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NICK'S COMEDY STOP, Boston. At 8:30 p.m., Mike Donovan, Johnny K.

PARADISE ROCK CLUB, Boston. At 8 p.m., "Stella Comedy Show" with Michael Ian Black, Michael Showalter, David Wain, Eugene Mirman.

concerts

POPULAR

THURSDAY 11

GAMELAN GALAK TIKA performs at 8 p.m. at MIT, Kresge Auditorium, 48 Mass. Ave., Cambridge. Tickets $10, $5 for students; (617) 452-2302.

STEVE GAUBATZ performs at 6 p.m. at the Mary Baker Eddy Library, 200 Mass. Ave., Boston. Free; (617) 450-7000.

MARSIA SHURON AND MOTHER TURTLE perform at 10 p.m. at Squawk Coffeehouse, 1555 Mass. Ave., Cambridge. Tickets $6; (617) 868-3661.

FRIDAY 12

ALLAN CHASE COLLECTIVE performs at 8 p.m. at Artists-at-Large Gallery, First Congregational Church of Hyde Park, 6 Webster St., Boston. Suggested donation $8; (781) 631-7641.

JANE IRA BLOOM performs at 3 p.m. at Harvard University, Winthrop House Junior Common Rm., 32 Mill St., Cambridge. Free; (617) 495-8676.

KASEY CHAMBERS AND HOLLY WILLIAMS perform at 8 p.m. at the Somerville Theatre, 55 Davis Sq., Somerville. Tickets $31.50 (617) 931-2000.

GUY VAN DUSER & MARK HANSON perform stride guitar music at 8 p.m. at Theodore Parker UU Church, 1859 Centre St., West Roxbury. Tickets $10; (617) 325-4439.

HARRY FIX performs at 6 p.m. at the Mary Baker Eddy Library, 200 Mass. Ave., Boston. Free; (617) 450-7000.

LISA MOSCATIELLO & ROSIE SHIPLEY AND MATT & SHANNON HEATON perform at 8 p.m. at Masonic Hall, 1950 Mass. Ave., Cambridge. Tickets $16; (781) 862-7837.

GAIL RUNDLETT & JOANNE HAMMIL perform at 8 p.m. at First Parish Church, 35 Church St., Watertown. Tickets $14, $12 for seniors; (617) 924-3795.

SATURDAY 13

JANE BIRKIN performs at 8 p.m. at the Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $25-$37; (617) 876-4275.

CULTURAL CONSTRUCTIONS IV: KLEZMER MEETS THE UKRAINE MEETS FREE JAZZ MEETS HIP-HOP is at 8 p.m. at the Institute of Contemporary Art Theater, 955 Boylston St., Boston. Tickets $10, $8 for students, seniors; (617) 354-6898.

KIM & REGGIE HARRIS perform at 8 p.m. at the Workmen's Circle Coffeehouse, 1773 Beacon St., Brookline. Tickets $15; (617) 566-6281.

SABA ENSEMBLE performs at 1 p.m. at the Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $24-$30; (617) 267-9300.

SCOTTISH CONCERT with Hanneke Cassel, Laura Cortese, Lissa Schneckenburger, Laura Risk, Rushad Eggleston, Hollis Easter, Susie Petrov, and Judy Erickson is at 3 and 8 p.m. at National Heritage Museum, 33 Marrett Rd., Lexington. Tickets $25, $15 for children; (781) 862-1950.

TRIBAL RHYTHMS perform at 10:30 a.m. at Coolidge Corner Theatre, 290 Harvard St., Brookline. Tickets $10, $8 for children; (617) 524-6378.

DAN ZANES & FRIENDS perform Sat. at 11 a.m. and 3 p.m. and Sun. at 11 a.m. at the Somerville Theatre, 55 Davis Sq., Somerville. Tickets $18; (617) 876-4275.

SUNDAY 14

AUDIBLE MAINFRAME, READ YELLOW, AND LOT SIX perform at 3 p.m. at Brandeis University, Levin Ballroom, 415 South St., Waltham. Free; (781) 736-4785.

CARNATIC VOCAL CONCERT is at 5:30 p.m. at MIT, Wong Auditorium, 2 Amherst St., Cambridge. Tickets $18, $10 for students; (617) 452-2302.

GOOD CHARLOTTE, SUM 41, HAZEN STREET, AND LOLA RAY perform at 7 p.m. at Tsongas Arena, 300 Arcand St., Lowell. Tickets $27; (617) 931-2000.

JAY-Z, P. DIDDY, MARY J. BLIGE, AND JA RULE perform at 7 p.m. at the FleetCenter, 1 FleetCenter Pl., Boston. Tickets $39.50-$75; (617) 931-2000.

JETHRO TULL performs at 8 p.m. at Hampton Beach Casino Ballroom, 169 Ocean Blvd., Hampton, NH. Tickets $37-$47; (603) 929-4022.

DAN ZANES & FRIENDS. See listing for Sun.

TUESDAY 16

JOHN FOGERTY performs at 7:30 p.m. at the Orpheum, 1 Hamilton Pl., Boston. Tickets $35-$45; (617) 931-2000.

LORI McKENNA AND JEFF FOUCAULT perform at 12:30 p.m. at Borders, 10 School St., Boston. Free; (617) 557-7188.

WEDNESDAY 17

EGUIE CASTRILLO'S PALLADIUM NIGHT ORCHESTRA presents a Tribute to Tito Puente, Tito Rodriguez, and Machito at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $15-$30; (617) 747-2261.

JOE MORRIS & COMPANY performs at 8 p.m. at Artists-at-Large Gallery, First Congregational Church of Hyde Park, 6 Webster St., Boston. Suggested donation $5; (781) 631-7641.

"WORDS & MUSIC WITH KENNY WERNER & MIT POETS" is at at 3:30 p.m. at MIT, Killian Hall, 14W-111, 160 Memorial Dr., Cambridge. Free; (617) 253-2826.

CLASSICAL

THURSDAY 11

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES LEVINE performs Elliott Carter's *Micomicón* and *Symphonia: Sum fluxae pretium spei* and Beethoven's Symphony No. 3 (*Eroica*) Thurs.-Sat. at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $27-$105; (617) 266-1200.

NEW ENGLAND CONSERVATORY WIND ENSEMBLE performs the world premiere of Augusta Read Thomas's *Dancing Galaxy* and works by Per Norgard, Joaquin Rodrigo, and Jonathan Dove at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

FRIDAY 12

BOSTON CHAMBER MUSIC SOCIETY presents Brahms's Two Songs for Mezzo-Soprano, Viola and Piano Opus 91, with mezzo-soprano Mary Nessinger, violist Marcus Thompson, and pianist Randall Hodgkinson, Dvorák's Piano Quartet No. 1, and Stravinsky's *Le sacre du printemps* for piano four-hands, with Hodgkinson and Mihae Lee, Fri. at 7:30 p.m. at Jordan Hall, 30 Gainsborough St., Boston, and Sun. at 7:30 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Tickets $17-$46; (617) 349-0086.

BOSTON LYRIC OPERA performs Rossini's *L'Italiana in Algeri* Fri. at 7:30 p.m., Sun. at 3 p.m., and Tues. at 7:30 p.m. at the Shubert Theatre, 265 Tremont St., Boston. Tickets $34-$159; (800) 447-7400.

MEREDITH ELLIS performs vocal works by Donizetti, Duparc, Gershwin, Marx, and Richard Strauss at 7 p.m. at the First and Second Church, 66 Marlborough St., Boston. Free; (617) 872-3128.

MICHAEL MURRAY gives an organ recital at 12:15 p.m. at Old South Church, 645 Boylston St., Boston. Donations accepted; (617) 536-0944 ext. 376.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES LEVINE. See listing for Thurs.

SATURDAY 13

EMMANUEL MUSIC CONDUCTED BY CRAIG SMITH performs Handel's *Israel in Egypt* at 7:30 p.m. at Emmanuel Church, 15 Newbury St., Boston. Tickets $20-$100; (617) 536-3356.

LYDIAN STRING QUARTET performs works by Stravinsky, Beethoven, and Schoenberg Sat. at 8 p.m. and Sun. at 3 p.m. at Brandeis University, Slosberg Recital Hall, South St., Waltham. Free; (781) 736-3400.

PORTLAND STRING QUARTET performs works by Mozart, Ives, and Betsy Warren at 2:30 p.m. at the Boston Public Library, Copley Sq., Boston. Free; (617) 536-5400 ext. 2285.

SARASA CHAMBER ENSEMBLE performs works by Schumann and John Harbison at 8 p.m. at Friends Meeting House, 5 Longfellow Park, Cambridge. Tickets $19, $16 for seniors, $12 for students; (617) 492-4758.

SYMPHONY BY THE SEA CONDUCTED BY JONATHAN McPHEE performs Beethoven's *Coriolan* Overture, Stravinsky's *Pulcinella* Suite, and Mendelssohn's Symphony No. 4 (*Italian*) at 8 p.m. at Abbot Hall, 188 Washington St., Marblehead. Tickets $25, $10 for students; (978) 745-4955.

TRIPLE HELIX PIANO TRIO presents "A Sense of Place: Music Shaped by Its Culture" at 8 p.m. at Wellesley College, Alumni Hall, 106 Central St., Wellesley. Free; (781) 283-2028.

TUFTS SYMPHONY ORCHESTRA performs Sibelius's Violin Concerto, with Klementyna Weyman, and Rimsky-Korsakov's *Sheherazade* at 8 p.m. at Faneuil Hall, Boston. Tickets $8, $5 for students; (617) 627-4042.

KRYSTIAN ZIMERMAN performs Mozart's Piano Sonata in C K.330, Ravel's *Valses nobles et sentimentales*, and Chopin's Ballade No. 4, Four Mazurkas Opus 24, and Sonata No. 2 at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $42-$47; (617) 482-6661.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY JAMES LEVINE. See listing for Thurs.

SUNDAY 14

BACK BAY CHORALE performs works by Britten, Mendelssohn, and Brahms at 3 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $15-$35; (617) 648-3885.

BOSTON SYMPHONY ORCHESTRA CHAMBER PLAYERS perform Mozart's Quintet in E-flat for Piano and Winds K.452, with pianist James Levine, Dutilleux's *Les citations*, and Schubert's Piano Quintet D.667 (*Trout*) at 3 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $30-$95; (617) 266-1200.

CANTATA SINGERS present "Faust in Song" with works by Beethoven, Mendelssohn, Schubert, Wolf, Zelter, and Loewe at 3 p.m. at Longy School of Music, 27 Garden St., Cambridge. Tickets $15, $10 for students, seniors; (617) 868-5885.

EMMANUEL MUSIC CONDUCTED BY CRAIG SMITH performs Bach's Cantata No. 49 (*Ich geh' und suche mit Verlangen*) at 10 a.m. as part of the Sunday service at Emmanuel Church, 15 Newbury St., Boston. Good-will offering; (617) 536-3356.

JOANNA KURKOWICZ AND GLORIA CHIEN perform works for violin and piano by Grazyna Bacewicz at 6 p.m. at the First and Second Church, 66 Marlborough St., Boston. Tickets $15; (617) 307-6306.

MASTERWORKS CHORALE performs Bach's Magnificat and Haydn's *Nelson* Mass at 3 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Tickets $18-$39; (617) 496-2222.

MIT CHAMBER CHORUS performs works by Schütz, Purcell, and Schumann at 8 p.m. at MIT, Kresge Auditorium, 48 Mass. Ave., Cambridge. Free; (617) 253-9800.

MUSICIANS FROM MARLBORO perform works by Mozart, Kirchner, and Franck at 1:30 p.m. at the Isabella Stewart Gardner Museum, 280 the Fenway, Boston. Tickets $35; (617) 566-1401.

BOSTON CHAMBER MUSIC SOCIETY. See listing for Fri.

BOSTON LYRIC OPERA. See listing for Fri.

LYDIAN STRING QUARTET. See listing for Sat.

MONDAY 15

GEORGE WHITEFIELD CHADWICK 150th BIRTHDAY CONCERT is at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

TUESDAY 16

BOSTON MODERN ORCHESTRA PROJECT performs at 7 p.m. at Club Café, 209 Columbus Ave., Boston. Tickets $15; (617) 363-0396.

NEW ENGLAND CONSERVATORY CONTEMPORARY ENSEMBLE performs at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

BARBARA POESCHL-EDRICH performs harp works by Hindemith, Tailleferre, and others at 12:15 p.m. at King's Chapel, 58 Tremont St., Boston. Suggested donation $3; (617) 227-2155.

CHRISTA RAKICH performs organ works by Bach at 8 p.m. at the First Lutheran Church of Boston, 299 Berkeley St., Boston. Suggested donation $10; (617) 661-0570.

BOSTON LYRIC OPERA. See listing for Fri.

WEDNESDAY 17

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY BRUCE HANGEN presents "A Day in the Life of Vivaldi" Wed. at 10 and 11:50 a.m. and Thurs. at 10 a.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $10; (617) 266-1200.

CAPELLA PRATENSIS performs at 8 p.m. at Harvard University, Paine Concert Hall, North Yard, Cambridge. Free; (617) 496-2222.

KARL HENNING, MARK ENGELHARDT, AND STEPHEN SYMCHYCH perform at 12:15 p.m. at St. Paul's Cathedral, 138 Tremont St., Boston. Suggested donation $3; (617) 482-4826 ext. 1103.

MIT CHAMBER ORCHESTRA performs works by Corelli and Dvorák at 8 p.m. at MIT, Killian Hall, 14W-111, 160 Memorial Dr., Cambridge. Free; (617) 452-2394.

NEW ENGLAND CONSERVATORY CHAMBER ORCHESTRA performs at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

THURSDAY 18

ALTA VOZ performs works by contemporary composers at 6 p.m. at the Tsai Performance Center, 685 Comm. Ave., Boston. Free; (617) 353-3349.

BOSTON PHILHARMONIC CONDUCTED BY BENJAMIN ZANDER performs Ravel's *La valse*, Gershwin's Piano Concerto, with Kevin Cole, Stravinsky's *Petrushka*, at 7:30 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Tickets $15-$59; (617) 236-0999 ext. 20.

MEMBERS OF THE HARVARD ORGAN SOCIETY give an organ recital at 12:15 p.m. at Adolphus Busch Hall, 29 Kirkland St., Cambridge. Free; (617) 495-9400.

JOHN MURATORE AND PETER CLEMENTE perform guitar works by Fernando Carulli, Vaughan Williams, Celso Machado, Chick Corea, Albéniz, and Falla at 2 p.m. at Newton Free Library, 330 Homer St., Newton. Free; (617) 796-1360.

"PIERRE HUYGHE AT THE CARPENTER CENTER" with a performance of Huyghe's puppet opera is at 6:30 p.m. at the Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Free; (617) 495-9400.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY BRUCE HANGEN. See listing for Wed.

dance

PERFORMANCE

THURSDAY 11

BOSTON CONSERVATORY DANCE THEATER presents "In Flight," with José Limón's *The Winged* and world premieres by Luis Fuente, Amy Spencer, and Richard Colton, Thurs.-Sat. at 8 p.m. and Sun. at 2 p.m. at the Boston Conservatory Theater, 31 Hemenway St., Boston. Tickets $5-$16; (617) 536-6340.

FRIDAY 12

HARVARD CONTEMPORARY DANCE ENSEMBLE presents "Dances for an Autumn Evening" with works by Seán Curran, Elizabeth Bergmann, Brenda Divelbliss, Liz Santoro, and Marcus Schulkind Fri.-Sat. at 8 p.m. at Harvard University, Rieman Center for the Performing Arts, Radcliffe Yard, Cambridge. Tickets $10, $5 for students, seniors; (617) 496-2222.

IPSWICH MOVING COMPANY presents "Boundaries" Fri.-Sun. at 7:30 p.m. at the Ipswich Moving Company Studio, 62 East St., Ipswich. TIckets $20, $15 for children, seniors; (978) 356-5565.

BOSTON CONSERVATORY DANCE THEATER. See listing for Thurs.

SATURDAY 13

BOSTON CONSERVATORY DANCE THEATER. See listing for Thurs.

HARVARD CONTEMPORARY DANCE ENSEMBLE. See listing for Fri.

IPSWICH MOVING COMPANY. See listing for Fri.

SUNDAY 14

BOSTON CONSERVATORY DANCE THEATER. See listing for Thurs.

IPSWICH MOVING COMPANY. See listing for Fri.

PARTICIPATORY

THURSDAY 11

GREEK FOLK DANCE is at 7 p.m. at the Greek Orthodox Church of the Virgin Mary, 29 Central St., Somerville. Free; (617) 625-2222.

MILONGA LA PORTEÑA is at 8:30 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $10; (617) 738-2800.

NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge. Tickets $6; (781) 662-6710.

SCOTTISH COUNTRY DANCE is at 8 p.m. with a beginners' dance at 7:30 p.m. at the Universalist Church, 211 Bridge St., Salem. Tickets $3; (978) 745-2229.

TEMPORADA LATINA SALSA AND MERENGUE DANCE is at 8 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12 before 9 p.m.; $8 after 9 p.m.; (617) 876-9330.

FRIDAY 12

BALKAN DANCE is at 7:30 p.m. at Scalzi School of Dance, 101 Bigelow Ave., Watertown. Tickets $8; (617) 840-2362.

DOUBLE DANCE: ENGLISH COUNTRY DANCING AND CONTRADANCING is at 7 p.m. at St. John's Methodist Church, 80 Mount Auburn St., Watertown. Suggested donation $6; (781) 324-7355.

ENGLISH FOLK DANCE is at 7:30 p.m. at Harvard-Epworth Church, 1555 Mass. Ave., Cambridge. Tickets $6, $3 for students; (781) 641-2782.

HAVANA CLUB SALSA is at 8 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $10; (617) 738-2800.

HAVANA CLUB SALSA PARTY is at 8 p.m. at the Elks Lodge, 55 Bishop Allen Dr., Cambridge. Tickets $10; (617) 312-5550.

INTERNATIONAL FOLK DANCE is at 8 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington. Tickets $7, $4 for students; (781) 662-7475.

RENAISSANCE DANCE features music by Renaissonics at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $8; (617) 661-3353.

SANGRÍA AND SALSA is at 6 p.m. at Sophia's, 1270 Boylston St., Boston. Tickets $10; (617) 351-7001.

SUPERSHAG DANCE PARTY is from 9 p.m. to midnight at SuperShag Mega Dance Complex, 406 Moody St., Waltham. Tickets $12; (781) 894-7424.

TANGO LOUNGE is at 9 p.m. at Springstep, 98 George P. Hassett Dr., Medford. Tickets $10 (lesson), $15 (lesson & dancing); (617) 771-2554.

SATURDAY 13

GAY AND LESBIAN CONTRA DANCE is from 7:30 to 11 p.m. at the First Unitarian Universalist Church, Centre and Eliot Sts., Jamaica Plain. Tickets $6, $5 before 8 p.m.; (617) 522-2216.

NEW ENGLAND CONTRAS AND SQUARES COUPLES DANCE is at 8 p.m. at the Scout House, 74 Walden St., Concord. Tickets $8; (617) 547-7781.

NOCHE DE LA SALSA is at 9:30 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $10; (617) 738-2800.

RYLES DANCE HALL with Latin, swing, and tango sounds with DJ Chris Johnston is at 9 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12; (617) 876-9330.

SWING DANCE is from 9 p.m. to midnight at St. James Armenian Church, 465 Mount Auburn St., Watertown. Tickets $13; (617) 924-6603.

SUNDAY 14

EAST COAST SWING AND TWO-STEP is at 7 p.m. at Ashland Country Dance Hall, 162 West Union St., Ashland. Tickets $4-$8; (508) 435-0950.

INTERNATIONAL FOLK DANCING is from 8 to 11 p.m. at MIT, Sala de Puerto Rico, Stratton Student Center (second floor), 84 Mass. Ave., Cambridge. Tickets $1; (617) 253-3655.

ISRAELI FOLK DANCING is at 8 p.m. at Harvard-Radcliffe Hillel, 52 Mount Auburn St., Cambridge. Tickets $3, $2 for students; (617) 484-3267.

MAMBO/SALSA CLUB with music by Mackie Burnette and DJ O'Bruno is at 1 p.m. at the Middle East, 480 Mass. Ave., Cambridge. Tickets $15, $12 for students; (617) 524-2763.

LA MILONGUITA: ARGENTINE TANGO DANCE is at 7 p.m. (lesson) and 9 p.m. (dance) at the Brazilian Cultural Center, 310 Webster Ave., Cambridge. Tickets $10; (413) 585-9695.

SAMBA SUNDAY is at 7 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $10; (617) 738-2800.

SCANDINAVIAN DANCE PARTY is at 8 p.m. at Park Avenue Congregational Church, Arlington Heights. Tickets $7; (781) 891-3207.

WEPA SALSA SUNDAY DANCE is from 8 p.m. to midnight at 179 South St. (sixth floor), Boston. Tickets $10; (617) 388-0925.

MONDAY 15

BULGARIAN/BALKAN DANCING is at 7:30 p.m. at Green Street Dance Studios, 185 Green St., Cambridge. Tickets $12; (617) 840-2362.

HAVANA CLUB MAMBO MONDAY SALSA DANCE is at 9:30 p.m. at Green Street Grill, 280 Green St., Cambridge. Tickets $8; (617) 312-5550.

HAVANA CLUB SALSA is at 9 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $10; (617) 312-5550.

ISRAELI FOLK DANCE is from 8 p.m. to midnight at Temple Kehillath Israel, 384 Harvard Ave., Brookline. Tickets $4, $3 for students; (617) 484-4282.

NEW ENGLAND SQUARES AND CONTRAS features music by Yankee Ingenuity at 7:30 p.m. at the Scout House, 74 Walden St., Concord. Tickets $7; (781) 272-0396.

SCOTTISH COUNTRY DANCE is at 7:45 p.m. at the Central Square YWCA, 7 Temple St., Cambridge. Tickets $7, $4 for students; (617) 661-5899.

SWING ARLINGTON is at 9 p.m. (with lessons at 6:45 and 7:45 p.m.) at Elks Dance Hall, 56 Pond Lane, Arlington. Tickets $10 before 9 p.m., $6 after; (617) 623-3134.

TUESDAY 16

BALKAN DANCE is at 8:30 p.m. at Sava Serbian Orthodox Church, 33 West Water St., Wakefield. Tickets $7; (781) 246-9663.

WEDNESDAY 17

ARGENTINE TANGO DANCE is at 7:30 p.m. at the Elks Lodge, 55 Bishop Allen Dr., Cambridge. Tickets $5; (617) 270-4994.

DANCE FREEDOM is a smoke- and alcohol-free barefoot dance at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $6; (978) 369-7522.

ENGLISH COUNTRY DANCE is from 7:30 to 10:30 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington Heights. Tickets $8, $3 for students; (781) 662-6710.

ISRAELI DANCE is at 7 p.m. at MIT, Lobby of Building 13, 77 Mass. Ave., Cambridge. Suggested donation $1; (617) 253-3655.

SALSA BOSTON DANCE is from 10 p.m. to 2 a.m. at Sophia's, 1270 Boylston St., Boston. Lessons at 9 p.m. Tickets $10, $2 for lesson; (617) 513-7001.

TANGO BREAK is at 8:30 p.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge. Tickets $5; (617) 699-6246.

THURSDAY 18

FIESTA FLAMENCA is at 9 p.m. at Sophia's, 1270 Boylston St., Boston. Lessons at 9 p.m. Tickets $10; (617) 513-7001.

GREEK FOLK DANCE. See listing for previous Thurs.

MILONGA LA PORTEÑA. See listing for previous Thurs.

NEW ENGLAND CONTRAS AND SQUARES. See listing for previous Thurs.

SCOTTISH COUNTRY DANCE. See listing for previous Thurs.

SWING DANCE. See listing for previous Thurs.

TEMPORADA LATINA SALSA AND MERENGUE DANCE. See listing for previous Thurs.

events

THURSDAY 11

BOSTON INTERNATIONAL FINE ART SHOW with antiquities, paintings, sculpture, prints, photography, and more opens with a gala preview on Thurs. from 6 to 9 p.m., and continues Fri. from 1 to 8 p.m., Sat. from 11 a.m. to 8 p.m., and Sun. from 11 a.m. to 5 p.m. at the Cyclorama, Boston Center for the Arts, 539 Tremont St., Boston. Tickets $100 (for Thursday night gala opening), $10 (for Fri.-Sun.), free for children under 12; (617) 787-2637.

FRIDAY 12

BLIZZARD OF OZ SKI SEASON KICK-OFF PARTY is at 8 p.m. at the Hyatt Regency, 575 Memorial Dr., Cambridge. Tickets $30; (617) 789-4070.

CABARET OPEN MIC is at 7:30 p.m. at Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets $7; (617) 547-6789 ext. 1.

BOSTON INTERNATIONAL FINE ART SHOW. See listing for Thurs.

SATURDAY 13

HOLISTIC HEALTH & PSYCHIC FAIR is from 10 a.m. to 5 p.m. at Trinity Parish Episcopal Church, corner of Blue Hill River Rd. and Rte. 138, N. Canton. Free; (617) 469-2568.

BOSTON INTERNATIONAL FINE ART GALA PREVIEW AND SHOW. See listing for Thurs.

SUNDAY 14

FAIR TRADE FAIR with fair trade coffee, tea, chocolate, clothing, jewelry, crafts, and more is from 1 to 5 p.m. at the First Parish Church, 382 Walnut St., Brookline. Free; (617) 566-1933.

"LE GRAND DAVID AND HIS OWN SPECTACULAR MAGIC COMPANY" perform at 3 p.m. at Cabot St. Cinema Theatre, 286 Cabot St., Beverly. Tickets $15, $10 for children under 12; (978) 927-3677.

REDBONES NORTHWEST FEST with hand-crafted beers from Oregon and Washington plus a Brewers Banquet is Mon.-Tues. at 7 p.m. at Redbones, 55 Chester St., Somerville. Tickets $45; (617) 628-2200.

BOSTON INTERNATIONAL FINE ART GALA PREVIEW AND SHOW. See listing for Thurs.

MONDAY 15

CENTRAL SQUARE FARMERS' MARKET is from noon to 6 p.m. at Parking Lot #5, Bishop Allen Dr. and Norfolk St., Cambridge. Free; (781) 893-8222.

CITY HALL PLAZA FARMERS' MARKET is Mon. and Wed. from 11 a.m. to 6 p.m. along Cambridge St., Boston. Free; (781) 893-8222.

WEDNESDAY 17

DAVIS SQUARE FARMERS' MARKET is from noon to 6 p.m. at Day and Herbert Sts., Somerville. Free; (781) 893-8222.

FALL TEQUILA DINNER with a 4-course dinner and tequila tasting is at 6:30 p.m. at Anthem, 138 Portland St., Boston. Tickets $65; (617) 523-8383.

CITY HALL PLAZA FARMERS' MARKET. See listing for Mon.

THURSDAY 18

A TASTE OF JAMAICA PLAIN with food, music, and a silent auction is at 6:30 p.m. at Cedar's Hall, 61 Rockwood St., Jamaica Plain. Tickets $35; (617) 524-2555.

SNOWSPORTS EXPO with a ski and snowboard sale, resort exhibits, lift and vacation packages, performances, and more is from 4 to 10 p.m. at the Bayside Expo Center, Rte. 93, Boston. Tickets $10; (802) 362-1667.

benefits

FRIDAY 12

AMELIA EARHART AWARD LUNCHEON TO BENEFIT THE WOMEN'S UNION honoring Doris Kearns Goodwin is at 11:30 a.m. at Boston Marriott Copley Place, 110 Huntington Ave., Boston. Tickets $125; (617) 267-8862.

KAREN RIVES: RUBIES IN THE SNOW TO BENEFIT BREAST CANCER RESEARCH is at 8 p.m. at Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets $15; (617) 547-6789 ext. 1.

LAUGH IT OFF TO BENEFIT PARENTAL STRESS LINE with Kitsch in Sync is at 7 p.m. at the Puppet Showplace Theatre, 32 Station St., Brookline. Tickets $20, $15 for students; (617) 927-0624.

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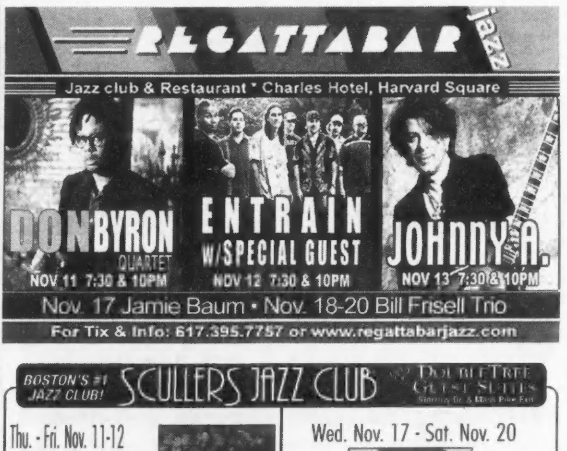

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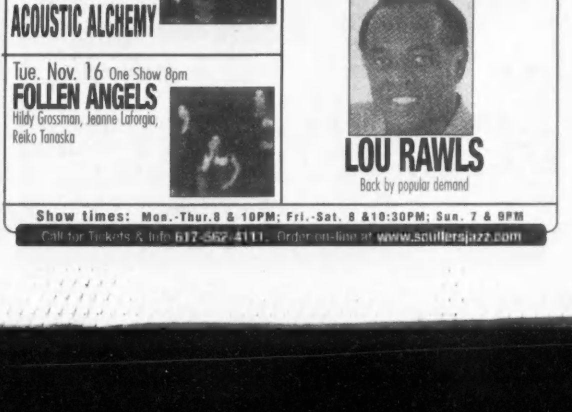

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Continued from page 15

NEW ENGLAND SKI & SNOWBOARD BALL TO BENEFIT THE U.S. SKI & SNOWBOARD TEAMS with dinner, cocktails, and a trampoline performance by the Flying Ace All Stars is at 6:30 p.m. at the Ritz-Carlton, 15 Arlington St., Boston. Tickets $750; (800) 809-SNOW.

VISIONS OF A FUTURE ART AUCTION TO BENEFIT STANDUP FOR KIDS is at 7 p.m. at 38 Cameron St., Cambridge. Suggested donation $20; (617) 308-1082.

SATURDAY 13

ART AUCTION TO BENEFIT CHELSEA THEATRE WORKS is at 7:30 p.m. at Chelsea Theatre Works, 189 Winnisimmet St., Chelsea. Tickets $20; (617) 887-2336.

FACES OF CAMBRIDGE PHOTO SHOW TO BENEFIT NATIONAL STUDENT PARTNERSHIPS is from 1 to 7 p.m. at 45 Mount Auburn St., Cambridge. Suggested donation $10; (617) 349-6342.

FALL FANDANGO TO BENEFIT SHELTER LEGAL SERVICES FOUNDATION with dessert, dancing, open bar, and a silent auction is at 8 p.m. at Artists for Humanity, 100 West Second St., South Boston. Tickets $85; (617) 226-3180.

STEPPIN' OUT TO BENEFIT DIMOCK COMMUNITY HEALTH CENTER with Will Downing is at 6:30 p.m. (VIP reception) and 8 p.m. at the World Trade Center, 164 Northern Ave., Boston. Tickets $350 (VIP), $150, $75 for seniors; (617) 442-8800 ext. 1006.

SUNDAY 14

RIBBONS ON THE RUNWAY TO BENEFIT THE BREAST CANCER RESEARCH FOUNDATION is at 4 p.m. at Bill Bordy Theater, 216 Tremont St., Boston. Tickets $35, $20 for students; (330) 730-5999.

ROCK FOR REFUGEES TO BENEFIT THE INTERNATIONAL RESCUE COMMITTEE with Mary Lou Lord, Awill Duale, Balmus Ensemble, Chris Colburn, Joe Keefe, Natalie Flanagan, Pete Cassani, and Jason Hatfield, Heidi Saperstein, Kristen Barry, Hilken Mancini, Milo Jones is at 3 p.m. at the Middle East, 472 Mass. Ave., Cambridge. Suggested donation $20; (617) 497-0576.

YOGA MARATHON TO BENEFIT PATHWAYS HIV/AIDS PROGRAMMING is from 9 a.m. to 1 p.m. at Jorge Hernandez Cultural Center, 85 West Newton St., Boston. Free; (617) 859-3036.

MONDAY 15

FLAVORS OF FALL TO BENEFIT PROJECT PLAYGROUP with hors d'oeuvres and desserts by Cambridge chefs is at 5:30 p.m. at Regattabar, Charles Hotel, 1 Bennett Pl., Cambridge. Tickets $50; (617) 441-8600.

MEMBERS OF DISNEY'S *THE LION KING* PERFORM TO BENEFIT AIDS ACTION at 7:30 p.m. at the Stanford Calderwood Pavilion, Boston Center for the Arts, 527 Tremont St., Boston. Tickets $50-$75; (617) 933-8600.

WEDNESDAY 17

EVENT TO BENEFIT EVERYBODY WINS! with a silent auction and raffle is at 6:30 p.m. at 38 Cameron, 38 Cameron St., Cambridge. Tickets $15; (617) 995-3250.

THURSDAY 18

HOME IS WHERE THE ART IS TO BENEFIT ABSTRACTION MADE ELEMENTARY with a silent auction is at 7 p.m., at Design within Reach, 519 Tremont St., Boston. Tickets $25; (617) 426-4996.

gay & lesbian

SATURDAY 13

GLITTER SWITCH DRAG KARAOKE is at 8:30 p.m. at Club Hollywood Boston, 41 Essex St., Boston. Tickets $5; (617) 417-0186.

SUNDAY 14

JAZZ & CHOCOLATE TO BENEFIT THE GAY LESBIAN STRAIGHT EDUCATION NETWORK (GLSEN) is from 3:30 to 6:30 p.m. at Spire Restaurant, 90 Tremont St., Boston. Tickets $50; (617) 536-9669.

MONDAY 15

LESBIAN RAP is at 7:30 p.m. at The Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

LIVING ART GROUP for lesbian, bisexual, transgender, or queer women, 13-25, is from 6 to 8 p.m. at Boston GLASS Community Center, 93 Mass Ave., 3rd floor, Boston. Free; (617) 266-3349.

SPEAKEASY DISCUSSION GROUP FOR LGBT YOUNG ADULTS 18-25 is at 7 p.m. at Boston GLASS Community Center, 93 Mass. Ave., third floor, Boston. Free; (617) 266-3349.

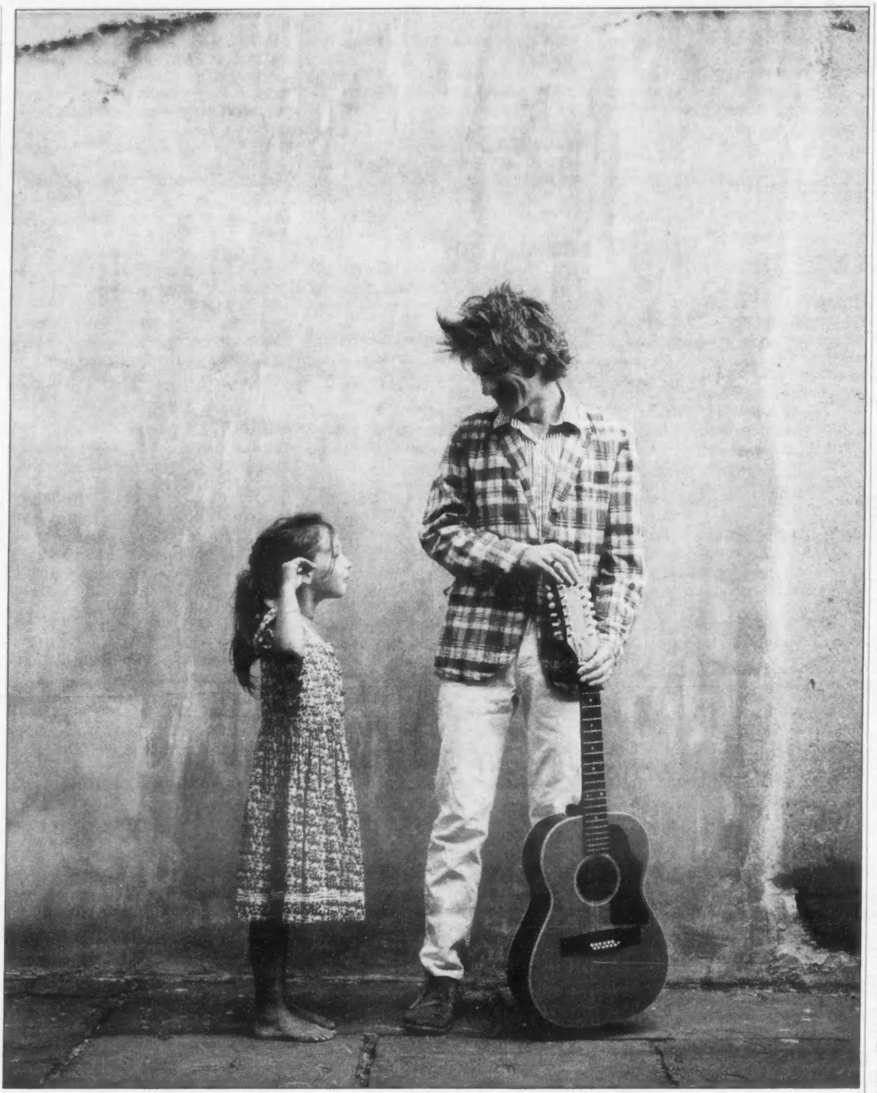
TUESDAY 16

BEYOND BINARY a group for people who view gender as having more than two options meets at 7 p.m. at Fenway Community Health Center, 7 Haviland St., Boston. Free; (617) 927-6218.

BISEXUAL WOMEN'S RAP is at 7:30 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

THURSDAY 18

"A YEAR OF EQUALITY: A COMMUNITY FORUM ON SAME-GENDER MARRIAGE AND ANNIVERSARY CELEBRATION" is at 7 p.m. at the Colonnade Hotel, 120 Huntington Ave., Boston. Free; (617) 447-6500.



DAN ZANES AND FRIENDS *play the Somerville Theater on Saturday and Sunday.*

readings

THURSDAY 11

LOUIS BAYARD reads from his *Mr. Timothy* at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newton. Free; (617) 244-6619.

RODDY DOYLE reads from his *Oh, Play That Thing* at 7 p.m. at Brookline Booksmith, 279 Harvard st., Brookline. Free; (617) 566-6660.

CHRIS KRAUS reads from his *Video Green: Los Angeles & the Triumph of Nothingness* at 7 p.m. at the Institute of Contemporary Art, 955 Boylston St., Boston. Tickets $3; (617) 927-6620.

JOANNA LIPPER discusses her *Growing Up Fast* at 7 p.m. at the Harvard Graduate School of Education, Gutman Conference Cntr., 6 Appian Way, Cambridge. Free; (617) 661-1424.

MONTY MONTGOMERY discusses his *A Cow's Life* at 7 p.m. at Porter Square Books, Porter Square Shopping Center, 25 White St., Cambridge. Free; (617) 491-2220.

SUSAN ORLEAN reads from her *My Kind of Place* at 7 p.m. at Lesley University, Marran Theater, Mellen St., Cambridge. Free; (617) 876-5310.

BARBARA SJOHOLM reads from her *Pirate Queen* at 7 p.m. at Lesley University, Marran Theater, Mellen St., Cambridge. Free; (617) 876-5310.

TAPESTRY OF VOICES READING AND OPEN MIC with Harris Gardner, Deborah DeNicola, Carolyn Gregory, John Flynn, and Suzy Saul at 6:30 p.m. at Borders, corner of Washington and School Sts., Boston. Free; (617) 557-7188.

KATHARINE WEBER reads from her *The Little Women* at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newton. Free; (617) 244-6619.

FRIDAY 12

MARGOT LIVESEY reads from her *Banishing Verona* at 7 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.

RUSSELL MUIRHEAD reads from his *Just Work* at 3 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.

JAMES TATE reads from his poetry at 8 p.m. at Adams House LCR, 26 Plympton St., Cambridge. Donation $3, $1.50 for students; (617) 547-4648.

SATURDAY 13

SEAN GLENNON discusses his *This Pats Year: A Trek Through a Season as a Football Fan* Sat. at 2 p.m. at Barnes & Noble, 90 Providence Hghwy., Walpole, and Sun. at 2 p.m. at Borders, 255 Grossman Dr., Braintree. Free; (301) 459-3366 ext. 5622.

GREGORY MAGUIRE discusses his *Mirror, Mirror* at 4 p.m. at Porter Square Books, Porter Square Shopping Center, 25 White St., Cambridge. Free; (617) 491-2220.

"OPEN BARK POETRY NIGHT" with Deborah Priestly is at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $3-$5; (617) 354-5287.

KEITH W.F. STAVELY discusses his *America's Founding Food: The Story of New England Cooking* at 2 p.m. at the Central Square Library, 45 Pearl St., Cambridge. Free; (617) 661-1515.

SUNDAY 14

A TRIBUTE TO ANNE SEXTON with Lois Ames, Victor Howes, Suzanne Berger, and Robert Clawson is at 2 p.m. at Forest Hills Cemetery, 95 Forest Hills Ave., Jamaica Plain. Tickets $5; (617) 524-0128.

LIZARD LOUNGE POETRY SLAM & JAM is at 7:30 p.m. at the Lizard Lounge, 1667 Mass. Ave., Cambridge. Tickets $6; (617) 547-0759.

POETRY EXCHANGE hosted by Richard Moore is from 3 to 5 p.m. at Harvard Coop, 1400 Mass. Ave., 3rd floor, Cambridge. Free; (617) 489-0519.

***SOMERVILLE NEWS* WRITERS FESTIVAL** with Andre Dubus III, Steve Almond, Tom Perrotta, Laura Zigman, Timothy Gager, Robert K. Johnson, Regie Gibson, Joe Torra, Ryk McIntyre, Harris Gardner, Neil McCabe, Doug Holder, and Peter Yezukevich is at 7 p.m. at Jimmy Tingle's Off Broadway Theatre, 255 Elm St., Somerville. Tickets $15; (617) 666-4010.

SEAN GLENNON. See listing for Sat.

MONDAY 15

"THE POEMS OF THOM GUNN" is a reading of the late author's work by Tom Sleigh, Frank Bidart, Lloyd Schwartz, and Robert Pinsky is at 8 p.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets $3; (617) 547-6789 ext. 1.

TIMOTHY GARTON ASH discusses his *Free World: America, Europe, and the Surprising Future of the West* at 6:30 p.m. at the Kennedy School of Government, Starr Auditorium, Belfer Bldg., Cambridge. Free; (617) 661-1515.

GERALD MALLON reads from his *Gay Men Choosing Parenthood* at 6:30 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.

JOYCE MAGUIRE PAVAO reads from her *The Family of Adoption* at 6:30 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.

STARHAWK signs *The Earth Path: Grounding Your Spirit in the Rhythms of Nature* at 6 p.m. at Unicorn Books, 1971 Mass. Ave., Cambridge. Free; (617) 876-4448.

STONE SOUP POETRY OPEN MIC with Jack Powers is at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $4; (617) 227-0845.

TUESDAY 16

THALASSA ALI reads from her *A Beggar at the Gate* at 7 p.m. at Brookline Booksmith, 279 Harvard st., Brookline. Free; (617) 566-6660.

JUNE CAROLYN ERLICK discusses her *Disappeared: A Journalist Silenced* at 6 p.m. at Harvard University, David Rockefeller Center for Latin American Studies, 61 Kirkland St., Cambridge. Free; (617) 496-1588.

***AGNI 60* POETRY READING** with Lia Purpura, Chard deNiord, Kate Northrop, Dan Chiasson is at 7 p.m. at the Central Square Branch Library, 45 Pearl St., Cambridge. Free; (617) 353-7135.

HA JIN discusses his *War Trash* at noon at Brandeis University, Shapiro Campus Center, South St., Waltham. Free; (781) 736-4205.

SETH MNOOKIN reads from his *Hard News: The Scandals at* The New York Times *and Their Meaning for American Media* Tues. at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newton. Free; (617) 244-6619; and Wed. at 7 p.m. at the Harvard Coop, 1400 Mass. Ave., Cambridge. Free; (617) 499-2000.

STEVEN PINKER, ATUL GAWANDE, CHET RAYMO, DANIEL C. DENNETT, AND MIKE O'CONNOR reads from *Best American Science and Nature Writing 2004* at 6:30 p.m. at the First Parish Church, Zero Church St., Cambridge. Free; (617) 661-1515.

WEDNESDAY 17

MATTHEW BATTLES reads from his *Widener: Biography of a Library* at 6:30 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.

SOPHIE CABOT BLACK reads from her poetry at 8 p.m. at Adams House LCR, 26 Plympton St., Cambridge. Donation $3, $1.50 for students; (617) 547-4648.

BOSTON POETRY SLAM & OPEN MIC is at 8 p.m. at Cantab Lounge, 738 Mass. Ave., Central Sq., Cambridge. Tickets $3; (617) 354-2685.

ROBERT CREELEY reads from his poetry at 7 p.m. at Brandeis University, Rose Art Museum, South St., Waltham. Free; (781) 736-3434.

ERIN HART discusses her *Lake of Sorrows* at 7:30 p.m. at Trident Booksellers, 338 Newbury St., Boston. Free; (617) 267-8688.

JAMES S. HIRSCH reads from his *Two Souls Indivisible: The Friendship That Saved Two POWs in Vietnam* at 7 p.m. at Wellesley Free Library, 530 Washington St., Wellesley. Free; (781) 431-1160.

SUSAN HUNTER reads from her *Black Death: AIDS in Africa* at 7 p.m. at the Center for New Words, 186 Hampshire St., Cambridge. Free; (617) 876-5310.

JEFFREY LEWIS reads from his *Meritocracy: A Love Story* at 7 p.m. at Brookline Booksmith, 279 Harvard st., Brookline. Free; (617) 566-6660.

MAREK VAN DER JAGT reads from his *The Story of My Baldness* at 7 p.m. at Brookline Booksmith, 279 Harvard st., Brookline. Free; (617) 566-6660.

SETH MNOOKIN. See listing for Tues.

THURSDAY 18

WENDY DONIGER discusses her *The Woman Who Pretended To Be Who She Was: Myths of Self-Imitation* at 4:30 p.m. at Longfellow Hall, Askwith Lecture Hall, 13 Appian Way, Cambridge. Free; (617) 661-1515.

MICHAEL FRIED reads from his poetry at 5:30 p.m. at Harvard University, Lamont Library, corner of Mass. Ave. and Quincy St., Cambridge. Free; (617) 495-2454.

KATHLEEN HUGHES reads from her *Dear Mrs. Lindbergh* at 7:30 p.m. at Newtonville Books, 296 Walnut St., Newton. Free; (617) 244-6619.

DAVID KERTZER discusses his *Prisoner of the Vatican* at 7 p.m. at Porter Square Books, Porter Square Shopping Center, 25 White St., Cambridge. Free; (617) 491-2220.

LOIS LOWRY discusses her *Messenger* at 7 p.m. at Newton Free Library, 330 Homer St., Newton. Free; (617) 796-1360.

THAIS MAZUR discusses her *Warrior Mothesr: Stories To Awaken the Flames of the Heart* at 7 p.m. at Trident Booksellers, 338 Newbury St., Boston. Free; (617) 267-8688.

NIGEL SLATER discusses his *Toast: The Story of a Boy's Hunger* at 7 p.m. at Wellesley Free Library, 530 Washington St., Wellesley. Free; (781) 431-1160.

SUSAN ORLEAN, TOM PERROTTA, AND ANDRE DUBUS III present "Adaptations" discussing their books being made into films at 7:30 p.m. at the Coolidge Corner Theatre, 290 Harvard St., Brookline. Tickets $10; (617) 623-8100.

PATRICIA WILLIAMS reads from her *Open House: Of Family, Friends, Pool, Piano Lessons and the Search for a Room of My Own* at 7 p.m. at Simmons College, 3rd floor Conference Center, 300 the Fenway, Boston. Free; (617) 876-5310.

talks

THURSDAY 11

"PSYCHOLOGICAL ILLNESS IN THE WHITE HOUSE: PRESIDENT COOLIDGE & THE DEATH OF HIS SON" is a lecture by Robert Gilbert at 12:15 p.m. at the Old South Meeting House, 310 Washington St., Boston. Tickets $5, $4 for seniors, students; (617) 482-6439.

"THE IMPACT OF WAR-RELATED STRESS ON MILITARY FAMILIES: VIOLENCE AGAINST WOMEN & CHILDREN" is a lecture by Linda Williams at 12:30 p.m. at Cheever House Library, 828 Washington St., Wellesley College. Free; (781) 283-2500.

FRIDAY 12

"SPIRITUAL HEALING: MEDICALLY VERIFIABLE? A PHYSICIAN'S STATEMENT" is a lecture by F. Gringinger at 7 p.m. at the Charles River School of Shiatsu, 4th floor, 585 Mass. Ave., Cambridge. Free; (508) 966-4644.

SATURDAY 13

"COLLABORATIONS WITH POETS & ARTISTS" is a discussion with Charles Bernstein and Susan Bee at 5 p.m. at 45 Carleton St., Rm. 111, Cambridge. Free; www.analogous.net.

SUNDAY 14

"CHALLENGING THE POLICY OF WAR: THE HUMAN COST" is a discussion with Rick McDowell and Mary Trotochaud at 2 p.m. at Boston University College of Arts & Sciences, 725 Comm. Ave., Rm. 211, Boston. Free; (617) 230-0505.

GRASSROOTS CLIMATE ACTION CONFERENCE is from 8:30 a.m. to 5:30 p.m. at MIT Stata Center, 32 Vassar St., Cambridge. Tickets $45; (781) 643-5911.

MONDAY 15

"EXTRAVAGANZA KING: ROBERT BARNET & BOSTON MUSICAL THEATRE" is a lecture by Anne Alison Barnet at 7:30 p.m. at Newton Free Library, 330 Homer St., Newton. Free; (617) 796-1360.

TUESDAY 16

"DISEASE DU JOUR: WHAT MIGHT BE NEXT?" is a discussion with Alfred DeMaria Jr., Thomas Treadwell, Leonard Marcus, and Liz Brunner at 6:30 p.m. at the Massachusetts Medical Society, 860 Winter St., Waltham. Free; (617) 373-5800.

"EUROPEAN VS. AMERICAN PERSPECTIVES ON THE MIDDLE EAST" is a discussion with Alain Juppe, James Hoge, Rachel Bronson, Therese Delpech, Michael Mertes, and David Phillips is at 12:45 p.m. at Boston University School of Management, 595 Comm. Ave., 4th floor, Boston. Free; (617) 353-2240.

"INEQUALITY THREATENS THE FOUNDATION OF OUR ELECTORAL SYSTEM!" is a lecture by Bonnie Tenneriello at 10:45 a.m. at Lothrop Auditorium, 565 Boylston St., Boston. Free; (617) 266-6710.

"INSTRUMENTS OF INTERNATIONAL CO-OPERATION" is a discussion with Volker Ruhe, Ian Katznelson, Maarten Brands, Charles Kupchan, Aleksander Smolar, and Stephen Walt is at 4 p.m. at Boston University School of Management, 595 Comm. Ave., 4th floor, Boston. Free; (617) 353-2240.

"THE MERITS OF MERITOCRACY: WHO DESERVES TO GET AHEAD?" is a discussion with Tom Clark at 7:30 p.m. at McIntyre & Moore Booksellers, 255 Elm St., Somerville. Free; (617) 629-4840.

"WOMEN & POWER" is a lecture by Annabel Beerel at 12:30 p.m. at Brandeis University, Women's Studies Research Center, South St., Waltham. Free; (781) 736-8100.

THURSDAY 18

"CONFESSIONAL JOURNALISM" is a lecture by Elizabeth Benedict at 10:30 a.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets $2; (617) 547-6789 ext. 1.

"IRAN & THE THREAT OF NUCLEAR PROLIFERATION" is a lecture by Kosta Tsipis at 6 p.m. at Brandeis University, Hassenfeld Conference Center, Levine-Ross Rm., 415 South St., Waltham. Free; (781) 736-3200.

"SMALLPOX IN BOSTON: A COMPLEX AFFAIR" is a lecture by Philip Cash at 12:15 p.m. at the Old South Meeting House, 310 Washington St., Boston. Tickets $5, $4 for seniors, students; (617) 482-6439.

Dick Doherty's BEANTOWN COMEDY VAULT
617-482-0110
18+
Thurs. ~ Sun. at 9:00pm
Thurs.- The Greg Howell Show
11/12-13 Larry Myles Hosts
Boston Comics / Boston Attitude
Sunday - Open Mike
w/EJ Murphy
Remington's of Boston
BOSTON COMICS/BOSTON ATTITUDE
124 Boylston St. Boston Common @ Boylston Tstop
BEANTOWN Comedy Escape
Radisson Chelmsford
Fri. 9pm / Sat. 8 & 10:30pm
Nov. 12th Dustin Diamond Formerly Known as "Screech"
From The Hit Show Saved By The Bell
Nov. 13th The "R Rated Hypnotist"
Joey DeVito

THE comedy CONNECTION FANEUIL HALL
617•248•9700
Discounted Parking at 75 State Street Garage
www.comedyconnectionboston.com
THIS WEEKEND!
"Jeff Greene" on HBO's "Curb Your Enthusiasm" and co-star in the movie "Daddy Day Care"
JEFF GARLIN
THIS FRIDAY! JOHN VALBY "Dr. Dirty" Returns!
NOV. 19–21 BRIAN REGAN
NOV. 21ST SOMMORE
NOV. 26–28 JOHN HEFFRON
EVERY THURSDAY AT 8:30PM!
"The R-Rated Hypnotist"
FRANK SANTOS

ART LISTINGS

galleries

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise. Galleries with photo exhibitions are listed under Photography.

OPEN STUDIOS

ALLSTON ARTS DISTRICT OPEN STUDIOS with more than 30 artists takes place Nov. 13 and 14 from noon to 6 p.m. at 20 Rugg Rd., and 119 & 120 Braintree St., Allston. Free; (617) 254-3333.

NEWBURY STREET BACK BAY

ACME FINE ART (617-585-9551), 38 Newbury St., Boston. Tues.-Sat., 11 a.m.-5 p.m. Through Nov. 13: "Herman Maril: The Early Years." Nov. 18-Dec. 23: "Teachers and Students."

ALIANZA GALLERY (617-262-2385), 154 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Nov. 15: "Images in Glass." Through Dec. 31: "The Accessories Show, The Jewelry Show."

ALPHA GALLERY (617-536-4465), 14 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5:30 p.m. Through Dec. 1: "Susanna Coffey: New Paintings."

ARDEN GALLERY (617-247-0610), 129 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m. Through Nov. 30: "Paul Balmer: New Cityscapes."

BARBARA KRAKOW GALLERY (617-262-4490), 10 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m. Through Dec. 1: "Print Publisher's Spotlight." Through Dec. 8: work by Fred Sandback; "Universal Limited Art Editions."

BETH URDANG GALLERY (617-424-8468), 14 Newbury St., Boston. Tues.-Sat., 10:30 a.m. to 5:30 p.m. Through Nov. 27: "Chris Armstrong: Ocean Paintings."

CHASE GALLERY (617-859-7222), 129 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m. Through Nov. 27: work by Enrique Santana.

CHILDS GALLERY (617-266-1108), 169 Newbury St., Boston. Tues.-Fri., 9 a.m.-6 p.m.; Mon., Sat., 10 a.m.-5 p.m. Nov. 15-Jan. 7: "Les Petits Tableaux"; "We Like It So Much: Prints"; "Boston Scenes."

COPLEY SOCIETY OF BOSTON (617-536-5049), 158 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through Nov. 13: "Ralph Bush: Paintings of Cape Ann & Monhegan"; "Ellen Welch Granter: New Works." Nov. 18-24: "Small Works."

FRENCH LIBRARY AND CULTURAL CENTER (617-912-0400), 53 Marlborough St., Boston. Tues.-Thurs., 10 a.m.-6 p.m.; Fri.-Sat., 10 a.m.-5 p.m. Through Nov. 27: paintings by Beatrice Dauge Kaufman.

GALLERY NAGA (617-267-9060), 67 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Nov. 12-Dec. 18: "George Nick: New Paintings." Reception Nov. 12, 6-8 p.m.

HARCUS GALLERY (617-451-3221), 6 Melrose St., Boston. Call for hours. Ongoing: Boston Group Artists show.

HOWARD YEZERSKI GALLERY (617-262-0550), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Nov. 16: "James Tellin: New Wood Constructions"; "Robert Feintuch: Paintings."

INTERNATIONAL POSTER GALLERY (617-375-0076), 205 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m. Through Nov. 22: "Art Deco Poster Masterpieces, 1921-1939."

JUDI ROTENBERG GALLERY (617-437-1518), 130 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m. Through Nov. 27: work by Jason Berger.

JUST AFRICA GALLERY (617-536-1648), 201 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Ongoing: contemporary stone sculptures by major and emerging artists from Zimbabwe, with works by Henry Munyaradzi and Gladman Zinyeka.

KELLY BARRETTE FINE ART (617-266-2475), 129 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Ongoing: revolving exhibit featuring works by Lisa Houck, Nancy Wagner, and others.

KIDDER SMITH GALLERY (617-424-6900), 131 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m. Through Nov. 27: new work by Ralph Hamilton.

L'ATTITUDE GALLERY (617-927-4400), 218 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Nov. 18: "Stone and Ceramic, Abstracted."

MARTIN LAWRENCE GALLERIES (617-360-4800), 77 Newbury St., Boston. Mon.-Sat., 10 a.m.-9 p.m.; Sun., 11 a.m.-7 p.m. Ongoing: works by Picasso, Chagall, Warhol, Lichtenstein, and more.

MERCURY GALLERY (617-859-0054), 8 Newbury St., Boston. Mon.-Sat., 10 a.m.-5:30 p.m. Through Nov. 16: "Louis Schanker: A Retrospective of Works from 1924 to 1981."

MILLER BLOCK GALLERY (617-536-4650), 14 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through Nov. 16: work by Sandi Haber Fifield, Anne Connell.

MPG CONTEMPORARY (617-357-8881), 450 Harrison Ave., Suite 315, Boston. Tues.-Sat., 11 a.m.-5:30 p.m.; Sun.-Mon., 1-5 p.m. Through Nov. 27: "New Paintings & Constructions by Jim Peters."

NIELSEN GALLERY (617-266-4835), 179 Newbury St., Boston. Wed.-Fri., 10 a.m.-5 p.m. Through Dec. 4: "John Walker: New Paintings."

PEPPER GALLERY (617-236-4497), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m. Through Nov. 13: "Michael David: Paintings from Provincetown." Nov. 18-Dec. 23: "Tabitha Vevers: Miniatures."

RICHARDSON-CLARKE GALLERY (617-266-3321), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5 p.m.; Sat., 11 a.m.-5 p.m. Ongoing: American & European 19th & 20th Century Paintings & Drawings.

ST. GEORGE GALLERY (617-424-0024), 162 Boylston St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m.; Sun., noon-5 p.m. Through Nov. 30: "Panoply."

THOMAS KINKADE NEWBURY STREET GALLERY (866-639-2879), 221 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Features over 100 limited edition canvas lithographs by Thomas Kinkade.

VICTORIA MUNROE FINE ART (617-523-0661) 59 Beacon St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Contemporary and historical drawings. Through Nov. 20: "Roger Ackling: Focused Sunlight on Found Wood."

VOSE GALLERIES (617-536-6176), 238 Newbury St., Boston. Mon.-Fri., 8 a.m.- 5:30 p.m., Sat., 9 a.m.-4 p.m. Nov. 13-Dec. 31: "Polly Thayer (Starr): A Celebration of the Artist's 100th Birthday."

SOUTH END

ALLSTON SKIRT GALLERY (617-482-3652), 65 Thayer St., Boston Wed.-Sat., 11 a.m.-5 p.m. Through Nov. 27: "Pia Schachter: Defiance"; "Donna Veverka: Personal Architecture."

ARS LIBRI (617-357-4212), 500 Harrison Ave., Boston. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Permanent collection features rare and scholarly books in the fine arts.

BERENBERG GALLERY (617-536-0800), 4 Clarendon St., Boston. Tues.-Sat., 11 a.m.-6 p.m. Through Dec. 31: "Rose deSmith Greenman: Transitions."

BOSTON CENTER FOR THE ARTS Mills Gallery (617-426-5000), 539 Tremont St., Boston. Sun., Wed.-Thurs., noon-5 p.m.; Fri.-Sat., noon-10 p.m. Nov. 12-Jan. 9: "Cut"; "Game Time Series." Reception Nov. 12, 6-8 p.m.

— Cyclorama. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-4 p.m. Nov. 11-14: "International Fine Art Show."

BOSTON SCULPTORS GALLERY (617-482-7781), 486 Harrison Ave., Boston Tues.-Sat., 11 a.m.-6 p.m. Through Nov. 27: "Peter Lipsitt: Tangent Links"; "Ellen Wetmore: Bell Peppers and Other Inedibles."

BROMFIELD GALLERY (617-451-3605), 450 Harrison Ave., Boston. Wed.-Sat., noon-5 p.m. Through Nov. 27: "Debra Giller: Subliminal Illuminations"; "John van Rens: D Sea."

CENTER FOR LATINO ARTS (617-927-1730), 85 W. Newton St., Boston. Call for hours. Through Jan. 5: "Adal Maldonado: Blueprints for a Nation."

EQUATOR GALLERY (857-540-9236), 450 Harrison Ave., Suite 201, Boston. Mon.-Fri., 10 a.m.-6 p.m.; Sat., noon-5 p.m. Ongoing: "Latin American Fine Art."

GENOVESE/SULLIVAN GALLERY (617-426-9738), 23 Thayer St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through Dec. 1: "Calvin Brown: Selected Paintings from 1978-2004."

HAMILL GALLERY OF AFRICAN ART (617-442-8204) 2164 Washington St., Boston. Thurs.-Sat., noon-6 p.m.; Sun., noon-5 p.m. Through Jan. 16: "Family Matters: The Portrayal of Relationships in African Sculpture."

HEALING & ARTS STUDIO (617-859-9561), 731 Harrison Ave., Boston. Mon., Fri., 10:30 a.m.-5:30 p.m.; Tues.-Wed., Sat., noon-7 p.m. Through Jan. 8: "Celebrate 10 Years of Art, Healing & Community."

MARIO DIACONO GALLERY (617-560-1608), 500 Harrison Ave., Boston Tues.-Sat., 11 a.m.-5 p.m. Through Nov. 30: "Sandra Allen: Trees"; "Curtis Anderson: Pret-a-Porter."

NAO PROJECT GALLERY (617-451-2977), 535 Albany St., third floor, Boston. Thurs.-Sat., noon-5 p.m. Through Dec. 18: "Debra Weisberg: New Work."

OHT GALLERY (617-423-1677), 450 Harrison Ave., 3rd Fl., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through Nov. 27: "John Obuck: Imperfect Abstractions/New Paintings."

SAMSON PROJECTS (617-357-7177), 46 Waltham St., Suite 203, Boston. Fri.-Sun., noon-6 p.m. Through Nov. 26: "Michael Scoggins & Craig Drennan: Super Heroes and Failed Idols."

SOPRAFINA GALLERY (617-728-0770), 450 Harrison Ave., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through Nov. 27: work by Ruth Mordecai.

STUDIO SOTO (617-461-7686), 63 Melcher St., Boston. Thurs.-Fri., 6-9 p.m.; Sat., 2-5 p.m. Through Nov. 27: "How Soon Is Now? Artists from the Journal."

TECHSPACE (617-275-7700), 580 Harrison Ave., 4th floor, Boston. Mon.-Fri., 9 a.m.-6 p.m. Through Nov. 18: "Willoughby Walling: Searching for Structure: Webs & Grids."

DOWNTOWN

ART ADVISORY/BOSTON (617-574-0022), 535 Albany St., Suite 3B, Boston. Thurs.-Sat., noon-5 p.m. Through Dec. 18: work by Barbara Baum & Grace Vasta-Carr.

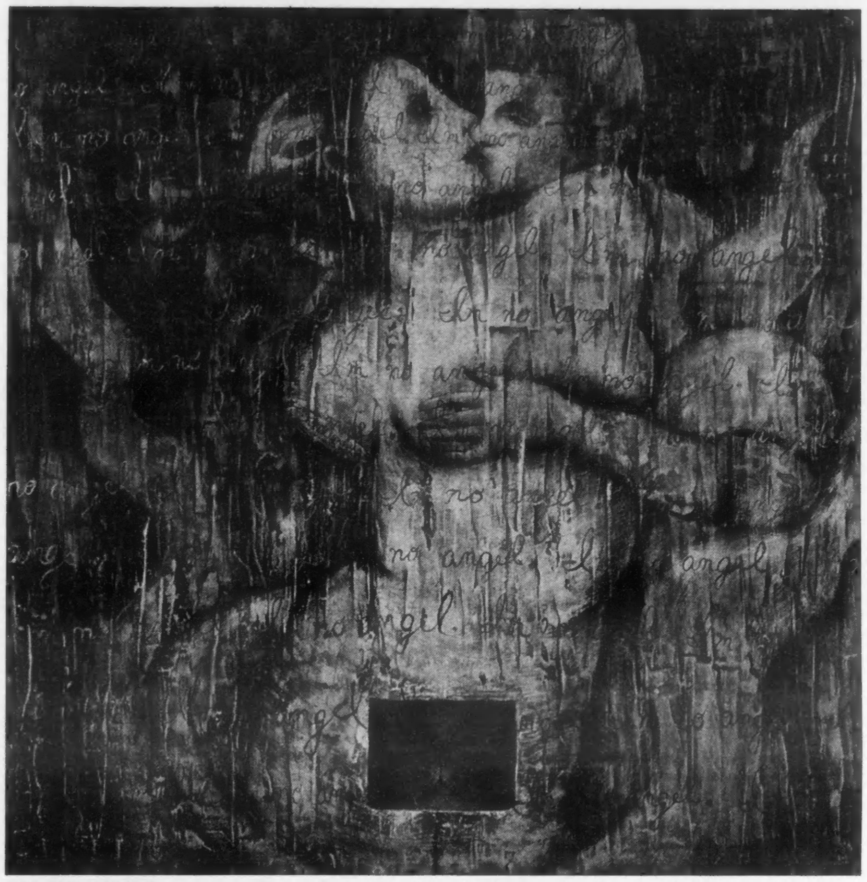
ARTEMIS GALLERY (617-338-4122), 92 South St., Boston. Tues.-Sat., 10 a.m.-6 p.m., extended hours to 8 p.m. on Thurs. Ongoing: 18th and 19th century Chinese furniture. Now on view: "New Chinese Works"; works from Quin Feng's "Original Sound" series, and "lyrical" scrolls by Fei Yang.

BOSTON CITY HALL Scollay Square Gallery (617-635-3245). City Hall Plaza, Boston. Mon.-Fri., 9 a.m.-5 p.m.

— Mayor's Art Gallery. Through Nov. 30: "Designs on Education: The Art of Fashion."

FORT POINT ARTS COMMUNITY GALLERY (617-423-4299), 300 Summer St., Boston. Mon.-Fri., 10 a.m.-3 p.m.; Sat., noon-5 p.m. Through Dec. 11: "Liminal Space: Constructing Home (Going Home)." Reception Nov. 12, 5-8 p.m.

GALLERY KATZ (617-423-6328), 450 Harrison Ave., third floor, Boston. Tues.-Sat., 11 a.m.-5 p.m. Through Nov. 27: "Michael Yoder: As We Go Up, We Go Down."



I'M NO ANGEL *is among the works in "Cynthia Von Buhler: I'm No Angel," on view November 13 through December 11, 2005 at Hallspace.*

OSP GALLERY (617-778-5265), 450 Harrison Ave., #304, Boston. Tues.-Sat., 10 a.m.-5 p.m. Through Nov. 27: "Jill Moser: Pairings."

PRUDENTIAL CENTER Huntington Arcade Winter Garden (617-236-3100), 800 Boylston St., Boston. Call for hours. Nov. 12-Dec. 3: "A Spot of Beauty."

SPACE 200 (617-269-5767), Marketplace Center, 200 State St., Boston. Mon.-Sat., 10 a.m.-6 p.m. Through Dec. 5: "Abstracting Thoughts." Reception Nov. 11, 6-9 p.m. with DJ Donna Parker.

OTHER BOSTON NEIGHBORHOODS

ART MARKET GALLERY (617-522-1729), 36 South St., Jamaica Plain. Thurs.-Fri., 4-7 p.m.; Sat.-Sun., noon-6 p.m. Nov. 17-Dec. 31: "Dermot Meagher: Drawings; Tony Paris: Photographs; Patti Hudson: Sculpture."

ARTISTS FOUNDATION (617-464-3561), 516 E. Second St., #49, South Boston. Sat., noon-5 p.m. Through Dec. 18: "Phyllis Ewen: Free Translation"; "Ria Brodell: Just Keep Drawing"; "Jennifer Schmidt: Letters in a Comma."

ASOR ART GALLERY (617-966-5915), 289 Metropolitan Ave., Roslindale. Call for hours. Through Nov. 28: paintings by Jorge Drosten.

ATLANTIC WORKS GALLERY (617-567-8866), 80 Border St., East Boston. Thurs., 6-9 p.m. Through Nov. 26: "In with the Tide."

THE CHELSEA CITY (617-884-9887), 173 Washington Ave., Chelsea. Mon.-Fri., 7 a.m.-noon; Sat., 9 a.m.-2 p.m.; Wed.-Sat., 4-10 p.m. Through Dec. 31: paintings by Lois Hutchinson.

CHELSEA THEATRE WORKS GALLERY (617-887-2336), 189 Winnisimmet St., Chelsea Sq. Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Through Nov. 13: "Still Elevating the Senses."

HALLSPACE (617-989-9985), 31 Norfolk Ave., Boston. Fri.-Sat., noon-5 p.m. Nov. 13-Dec. 11: work by Cynthia von Buhler and Leonie Bradbury. Reception Nov. 13, 3-6 p.m.

JOHN RAIMONDI GALLERY (617-241-1165), 80 City Square, Charlestown. By appointment only. Through Jan. 7: "Robert S. Neuman: Selections 1951-2004 Paintings and Drawings."

SPRINGSTEP (781-395-0402 ext. 200), 98 George P. Hassett Dr.,Medford. Call for hours. Through Nov. 19: "Leslie Wilcox: ScreenSteps."

ZUMIX (617-568-9777), 202 Maverick St., East Boston. Mon.Fri., noon-8 p.m. Through Nov. 22: "Andres Giraldo: Salsa Art."

CAMBRIDGE SOMERVILLE WATERTOWN

ALL ASIA CAFE (617-497-1544), 354 Mass. Ave.,Cambridge. Call for hours. Through Nov. 30: "Wade Preston: Animal Instinct." Reception Nov. 13, 4-7 p.m.

ART ATTACK (617-879-1895), 108 Beacon St., Somerville. Call for hours. Through Nov. 30: "Artistic Expression." Reception Nov. 12, 5-8 p.m.

CAMBRIDGE ARTISTS COOPERATIVE (617-868-4434), 59A Church St., Cambridge. Mon.-Sat. 10 a.m.-6 p.m., Thurs. 10 a.m.-8 p.m.; Sun., 1-6 p.m. Through Nov. 31: "Art To Wear."

CAMBRIDGE ARTS COUNCIL GALLERY City Hall Annex (617-349-4380), 344 Broadway, Cambridge. Mon.-Fri., 8:30 a.m.-5 p.m., until 8 p.m. on Thurs. Through Nov. 18: "RE:SOUND"; "Self-Sufficient."

CAMBRIDGE CENTER FOR ADULT EDUCATION (617-547-6789, ext. 1), Brattle Gallery, 42 Brattle St., Cambridge. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-7 p.m.; Sat., 9 a.m.-2 p.m. Through Nov. 23: work by CCAE students.

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 10 a.m.-6 p.m.; Sat., noon-4 p.m. Nov. 10-Jan. 7: "Word Path: Weavings and Tapestry by Faye Zhang."

CAMBRIDGE SEVEN ASSOCIATES (617-492-7000), 1050 Mass. Ave., Cambridge. Through Jan. 26: "S. Georgine Pennington: Working with Nature's Palette."

HURST GALLERY (617-491-6888), 53 Mt. Auburn St., Cambridge. Wed.-Sat., noon-6 p.m. Through Nov. 20: "The Kepes Collection: Antiquities, Asian, and Ethnographic Art."

MARK GALLERY (617-576-6275), 141 Huron Ave., Cambridge. Thurs.-Sat., noon-6 p.m. Through Nov. 12: "Aura." Nov. 13-Dec. 23: "The Gift."

MIDDLE EAST (617-864-EAST), 472 Mass. Ave., Cambridge. Call for hours. Through Nov. 30: "Tom DeBari: Hat Tricks, The Meaning of Your Hat." Through Dec. 3: "The Length of Breadth of Land."

MOBILIA GALLERY (617-876-2109), 358 Huron Ave., Cambridge. Tues.-Fri., 11 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. Through Nov. 30: "Linda Behar: Small Scale Embroideries"; "Tod Pardon: New Work."

OUT OF THE BLUE GALLERY (617-354-5287), 106 Prospect St., Cambridge. Mon.-Sun., noon-8 p.m. Ongoing: "Local Cambridge Artists"; "The Private Collection of the Late Margarete Koehler-Bittkow." Through Nov. 30: "Monster Dollies & Painting the Globe."

SACRAMENTO ST. GALLERY (617-349-6287), 20 Sacramento St., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Through Dec. 1: "Small Works."

STEBBINS GALLERY (617-576-0131), Zero Church St., Cambridge. Fri.-Sat., 11 a.m.-5 p.m.; Sun., noon-4 p.m. Through Nov. 28: recent work by Laurie Beth Gaines.

UNIVERSITY PLACE GALLERY Cambridge Art Association

(617-876-0246), 124 Mt. Auburn St., Cambridge. Mon.-Fri., 9 a.m.-6 p.m. Through Nov. 15: "Greetings from the North." Nov. 18-Jan. 3: "Blue."

BROOKLINE/NEWTON

GASP (617-731-2500), 362 Boylston St., Brookline. Call for hours. Through Dec. 27: "Visualizing Diaspoara/Constructing Self."

KANTAR FINE ARTS (617-332-7495), 382 Kenrick St., Newton. Call for hours. Nov. 14-Dec. 11: "Miklos Pogany: Mixed Media." Reception Nov. 14, 2-5 p.m.

NEWTON FREE LIBRARY (617-796-1360), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m. Through Nov. 29: "Robert Baart: Points of View."

PERRIN GALLERY (617-277-4357), 320A Harvard St., Brookline. Mon.-Fri., 10 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. Through Dec. 11: "Tracy Spadafora: Encaustic Paintings." Reception Nov. 11, 6:30-9 p.m.

SUBURBS: SOUTH

SOUTH SHORE ART CENTER (781-383-2787), 119 Ripley Rd., Cohasset. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through Dec. 31: "Remembrance of Things Past: The Last 50 Years."

SUBURBS: NORTH

GALANT GALLERY (978-745-1001), 197 Derby St., Salem. Call for hours. Ongoing: "Mary Rogers & Joel Levine: Where the Land Meets the Sea."

GALLERY OF MODERN ART (781-631-3204), 154 Washington St., Marblehead. Thurs., 1:30-5 p.m., Fri., Sun.-Tues., noon-5 p.m., Sat., noon-6 p.m. Ongoing: "Connections: Past, Present and Future," works by Bernd Haussmann and Suzanne Ulrich.

THE MUSE'S WINDOW (781-275-6873), 1656 Mass. Ave., Lexington. Tues.-Sat., 10:30 a.m.-5:30 p.m.; Thurs. until 7:30 p.m.; Sun., 1-5 p.m. Through Nov. 14: "Jewelry: Designed for You."

SUBURBS: WEST

CLARK GALLERY (781-259-8303), Mall at Lincoln Station, 145 Lincoln Rd., Lincoln. Tues.-Sat., 10 a.m.-5 p.m. Through Nov. 24: "Jamie Bennett: Landscape Vignettes"; "Mitch Ryerson: Places To Sit."

DEPOT SQUARE GALLERY (781-863-1597), 1837 Mass. Ave., Lexington. Tues.-Sat., 10 a.m.-5:30 p.m.; Sun., noon-4 p.m. Through Nov. 21: work by Margaret Wilson Kipp, Joyce Collier Fearnside.

EVOS ARTS INSTITUTE (978-251-8138), 98 Middle St., Lowell. Tues.-Sat., noon-3 p.m. Through Nov. 19: "Evos Arts Halloween Show." Through Nov. 20: new work by Angie Beaulieu.

LACOSTE GALLERY (978-369-0278), 25 Main St., Concord. Mon.-Sat., 10 a.m.-5:30 p.m.; Thurs., 10 a.m.-7 p.m.; Sun., noon-5 p.m. Nov. 13-30: Warren and Nancy Mackenzie: Parellel Lines." Reception Nov. 13, 2-5 p.m.

LECEI GALLERY (978-341-0001), 81 Commonwealth Ave., Concord. Sun.-Thurs., noon-6 p.m.; Sat., 10 a.m.-6 p.m. Through Dec. 30: "Energies Struck: Nancy McCarthy, Carolyn Wirth."

museums

AMERICAN TEXTILE HISTORY MUSEUM (978-441-0400), 491 Dutton St., Lowell. Tues.-Fri., 9 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $6, $4 for seniors, students, and ages 6-16, free for ages 6 and under. The Museum houses the nation's largest collection of artifacts and documents relating to America's textile manufacture.

ARMENIAN LIBRARY AND MUSEUM OF AMERICA (617-926-2562), 65 Main St., Watertown. Admission $2. Fri., Sun., Tues., 1-5 p.m.; Tues., 7-9 p.m. Ongoing: "The Armenian Genocide: In Memoriam"; "Armenian Musical Traditions"; "The Bedoukian Family Collection"; "Moses Hadji Gulesian: An Armenian Visionary."

ART COMPLEX MUSEUM (781-934-6634), 189 Alden St., Duxbury. Wed.-Sun., 1-4 p.m. Free. Permanent collection features Shaker furniture, prints, American paintings, and Japanese art. Nov. 14-Jan. 9: "Nancy Murphy Spicer: On Their Own"; "Burchfield and Marsh: Exaggerated Visions"; "Shaker High/Shaker Low." Reception Nov. 14, 1:30-3:30 p.m.

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Art and Architecture tours offered Mon., 2:30 p.m.; Tues., Thurs., 6 p.m.; Fri.-Sat., 11 a.m.; Sun., 2 p.m.

— Boston Room (ext. 2275). Through Dec. 31: "The Peace Drum Project."

COMMONWEALTH MUSEUM (617-727-9268), 220 Morrissey Blvd., Columbia Point, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-3 p.m. Free admission. Ongoing: "Archaeology of the Central Artery: Highway to the Past"; "Through the Eyes of Baystaters: Massachusett's Experience in the Civil War."

CURRIER MUSEUM OF ART (603-669-6144), 201Myrtle Way, Manchester, NH. Mon., Wed., Fri., Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-8 p.m. Sat., 10 a.m.-5 p.m. Admission $5, $4 for students, seniors, free for children under 18. Through Jan. 10: "Andrew Wyeth: Early Watercolors."

DECORDOVA MUSEUM (781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $9, $6 for students, seniors, and children. Through Jan. 2: "Robert ParkeHarrison: The Architect's Brother"; "MobiusStrip." Through July 31: "Abstract Elements: The Dr. Beatrice H. Barrett Collection of Art."

— The 35-acre Sculpture Park is open daily 8 a.m.-10 p.m. Free. Recent additions include David Berry's "Sphere IV"; "Henry Richardson: Chiseled Orb and Mortal Coil."

ERIC CARLE MUSEUM OF PICTURE BOOK ART (413-658-1100), 125 West Bay Rd., Amherst. Tues.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Admission $4, $2 for children under 18. Features picture book art from around the world.

FITCHBURG ART MUSEUM (978-345-4207), 185 Elm St., Fitchburg. Tues.-Sun., noon-4 p.m. Admission $5, $3 for seniors, free for students and children. Through Jan. 30: "Recent Gifts from the Jude Peterson Collection." Through March 13: "Picturing Our Past: The Colonies Come of Age 1720 to 1775."

FRANKLIN PARK ZOO (617-541-LION), 1 Franklin Park Rd., Boston. Daily, 10 a.m.-5 p.m. Admission $9.50, $8 for seniors, $5 for ages 2-15, plus $1 for admission to Butterfly Landing. Home to over 150 species of mostly endangered or threatened animals including snow leopards, "Giraffe Savannah"; "Kalahari Kingdom"; "Butterfly Landing"; "Tropical Forest"; "Australian Outback Trail"; and "Bongo Congo" featuring bongo antelope, zebras, ostrich, ibex, auodad sheep and vultures.

FULLER CRAFT MUSEUM (508-588-6000), 455 Oak St., Brockton. Tues.-Sun., noon-5 p.m. Admission $5, $3 for seniors and students, free for children under 12. Permanent collection features over 4,000 pieces of 19th and 20th century American art and crafts. Through Nov. 14: "Glass from Simple Syrup Studio." Through Jan. 2: "John Eric Byers: A Mid-Career Retrospective"; "Allison Newsome: On Island"; "Cut It Out." Through Jan. 30: "Lisa Williamson: Colors of a Garden."

HOUSE OF THE SEVEN GABLES (978-744-0991), 54 Turner St., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $8, $7 for seniors, $6 for ages 6-17, free for ages 5 and under. The House of the Seven Gables, the inspiration for Nathaniel Hawthorne's novel, is the oldest 17th-century mansion remaining in New England. Furnishings include furniture and artifacts spanning three centuries, including Hawthorne memorabilia. The grounds also contain Hawthorne's birthplace, a 19th-century counting house, period gardens, and a visitor center with interactive video, orientation programs, and garden cafe. Currently on view: "Digging Up the Past: 330 Years of Salem's History at the House of the Seven Gables"; "Images of the Seven Gables: Paintings, Prints, and Photographs of Salem's Most Illuminated Home."

INSTITUTE OF CONTEMPORARY ART (617-266-5152), 955 Boylston St., Boston. Tues.-Wed., Fri., noon-5 p.m.; Thurs., noon-9 p.m.; Sat.-Sun., 11 a.m.-5 p.m. Admission $7, $5 for seniors and students, free for children under 12, free after 5 p.m. on Thurs. Established in 1936 as the first non-collecting contemporary art institution in the U.S. Through Jan. 2: "Boris Mikhailov: A Retrospective"; "Momentum 2/Lucy McKenzie."

ISABELLA STEWART GARDNER MUSEUM (617-566-1401), 280 The Fenway, Boston. Tues.-Sun., 11 a.m.-5 p.m. Admission $10 ($11 on Sat.-Sun.), $7 for seniors, $5 for students with ID, free for ages 18 and under. (For "Gondola Days: Isabella Stewart Gardner & the Palazzo Barbaro Circle," timed tickets $13 ($18 on Sat.-Sun.), $10 for seniors, $8 for students.) The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m. Through Dec.: "Joseph Kosuth: Whistler's Warning (C.C.C.C.C.)"; "Elaine Reichek: Madam I'm Adam." Through Jan. 9: "Off the Wall: New Perspectives on Early Italian Art at the Gardner Museum."

JOHN F. KENNEDY LIBRARY AND MUSEUM (617-514-1600), Morrissey Blvd., Columbia Point, Boston. Daily, 9 a.m.-5 p.m. Admission $10, $8 for students, seniors, $7 for ages 13-17, free for ages 12 and under. Exhibitions portraying the life, leadership, and legacy of President Kennedy through memorabilia, video presentations, and settings. Ongoing: "Attorney General Robert F. Kennedy"; "Jacqueline Bouvier Kennedy: First Lady"; "John Glenn and the Space Race"; "The Cuban Missile Crisis"; "The Nixon v. Kennedy Presidential Race"; "The Struggle for Civil Rights"; "Mrs. Kennedy's Tour of the White House"; "The Kennedy Family;" "Jacqueline Kennedy Travels Abroad." Through Jan. 20: "Campaign!: Kennedy for President."

JOHN FITZGERALD KENNEDY NATIONAL HISTORIC SITE (617-566-7937), 83 Beals St., Brookline. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for ages 16 and under. President Kennedy (born in 1917) and his family lived in this restored nine-room house until 1927. It was the first home shared by the president's father and mother, Joseph P. and Rose Fitzgerald Kennedy, and re-creates the social and political

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ART LISTINGS

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beginnings of one of the world's most prominent families.

LONGFELLOW NATIONAL HISTORIC SITE (617-876-4491), 105 Brattle St., Cambridge. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for 15 and younger. Built in 1759, this Georgian mansion is where George Washington planned the siege on Boston during the Revolutionary War and later served as home to poet Henry Wadsworth Longfellow. Ranger-guided tours throughout the day.

LONGYEAR MUSEUM (800-277-8943), 1125 Boylston St. Rte. 9, Brookline. Mon., Wed.-Sat., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Free admission. Museum exhibits explore the life of Christian Science founder Mary Baker Eddy through artifacts, manuscripts, books, and the biographical history of early workers in the Christian Science Church circa 1910. Located on 8 acres including flower gardens, a fountain, pool, and statues. Now open: "Mary Baker Eddy: A Spiritual Journey."

LORING-GREENOUGH HOUSE (617-524-3158), 12 South St., Jamaica Plain. Open for tours Tues., Sat., 10 a.m.-noon. Donation $3. A pre-Revolutionary house on the National Register of Historic Places decorated in period furnishings, costumes, and objets d'art.

MARY BAKER EDDY LIBRARY (617-450-7000), 200 Mass. Ave., Boston. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for students, seniors, children. Reflect in the Hall of Ideas, explore goals in the Quest Gallery, learn how a newspaper is put together in the Monitor Gallery, plus the famous Mapparium.

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART (413-664-4481), 87 Marshall St., North Adams. Daily, 10 a.m.-5 p.m. Admission $10, $8 for students, $4 for ages 6-16; free for children under 6. Ongoing: "Joseph Beuys: Lightning with Stag in Its Glare"; "Outrageous Supercharge: Hand Painted Movie Posters from Ghana"; "Natalie Jeremijenko: Tree Logic"; "Sound Art at MASS MoCA." Through May 2005: "The Interventionists: Art in the Social Sphere"; "Matthew Ritchie: Proposition Player." Through Feb. 27: "Wonder Worlds: Observations in Pipe Cleaners and Pom-poms."

MUSEUM OF AFRO-AMERICAN HISTORY (617-742-1854), 46 Joy St., Boston. Mon.-Sat., 10 a.m.-4 p.m. Free admission. Collection includes documents, artifacts, and art works pertaining to the African American experience in New England. Includes the African Meeting House, the oldest standing black church in America; and the Abeil Smith School, Boston's first public school for Black children and an early home of the Abolitionist movement. Through Dec. 31: "Visual Stories: The Artwork of James Ransome."

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Sat.-Sun., 9 a.m.-5:45 p.m.; Mon.-Tues., 10 a.m.-5:45 p.m., Wed.-Fri., 10 a.m.-9:45 p.m., West Wing only open Thurs.-Fri. after 5 p.m. Admission $15, $13 for seniors and students, free for ages 17 and under during non-school hours. Voluntary contribution after 4 p.m. on Wed. **Mon.-Fri.:** introductory walks through all collections begin at 10:30 a.m. and 3 p.m.; "European Paintings and Decorative Arts Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "Art of the Ancient World (Classical and Egyptian) Walks" begin at 1 p.m.; "Art of Asia Walks" begin at 2 p.m; introductory walk is also offered **Wed.** at 6:15 p.m., **Sat.** at 10:30 a.m. and 1 p.m., and **Sun.** at 1:30 p.m.

— Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

— Exhibitions: Ongoing: "Earth Transformed: Chinese Ceramics from the MFA"; "Contemporary American Glass"; "The Alan and Simone Hartman Collection of English Silver 1680-1760: The Huguenot Legacy"; "Vietnamese Ceramics"; "The Art of Africa, Oceania, and the Ancient Americas"; "New Egyptian Funerary Arts and Ancient Near East Galleries"; "Renault's Automedon"; "American Traditions: Art of the People"; "Face to Face with the Builder of the Great Pyramid"; "RSVP: Sarah Sze." Through Nov. 28: "Games for the Gods: The Greek Athlete and the Olympic Spirit." Through Jan. 30: "Cerith Wyn Evans." Through March 13: "High Style and Hoop Skirts: 1850s Fashion."

— Special Exhibitions:Through Jan. 9: "Art Deco: 1910-1939."

— Gallery lectures are free with museum admission. **Thurs.** at 11 a.m., "European Decorative Arts in the Kunstkammer." **Sat.** at noon, "European and American Still-Life." **Sun.** at 2 p.m., "Courtly Life and Chivalric Dreams." **Wed.** at 6 p.m., "Medieval Art at the MFA."

MUSEUM OF SCIENCE (617-723-2500), Science Park, Boston. Sat.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-9 p.m. Admission $13, $11 for seniors, $10 for ages 3-11. The Museum features the Theater of Electricity (with indoor thunder-and-lightning shows daily at noon and 2 p.m. and on Fri. at 7 p.m.) and more than 600 hands-on exhibits. Ongoing: "A Bird's World"; "Dinosaurs: Modeling the Mesozoic"; "Current Science & Technology Center"; "Journey into Amazing Caves"; "Natural Mysteries"; "Cahners ComputerPlace"; "The Virtual Fish Tank"; "The Light House: Beaming, Bouncing, and Bending Light"; "Messages"; "Science in the Park: Playing with Forces and Motion"; "Human Body Connection"; "The Computing Revolution." Through Jan. 3: "Strange Matter."

MUSEUM OF TRANSPORTATION (617-522-6547), Larz Anderson Park, 15 Newton St., Brookline. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for seniors, students, and ages 6-16. Exhibits focus on the automobile and its role in American society. Ongoing: "New England Paves the Way."

NAISMITH MEMORIAL BASKETBALL HALL OF FAME (413-781-6500), 1150 West Columbus Ave., Springfield. Daily, 10 a.m.-5 p.m. Admission $10, $6 for youth 7 to 14, children free. A 48,000 square foot, three-level museum highlighting all levels of the game, featuring a virtual-reality game, interactive video monitors, a movie theater, hoop shoot-out, and historic memorabilia. Ongoing: "Freedom To Play: The Life & Times of Basketball's African-American Pioneers."

NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (617-442-8614), 300 Walnut Ave., Roxbury. Tues.-Sun., 1-5 p.m. Admission $4, $3 for students and seniors. Ongoing: "Aspelta: A Nubian King's Burial Chamber."

NATIONAL HERITAGE MUSEUM (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Made in Massachusetts;" "To Build and Sustain: Freemasons in American Community"; "A Glimpse of Boston Theater: 1850-1903." Through Feb. 6: "Satisfaction Guaranteed: Mail-Order Catalogs in the United States." Through April 24: "The Western Pursuit of the American Dream: Selections from the Collection of Kenneth W. Rendell."

NEW ENGLAND AQUARIUM (617-973-5200), Central Wharf, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 9 a.m.-6 p.m. Admission $13.50, $11.50 for seniors, $7.50 for ages 3-11, free for children under 3. More than 70 exhibits featuring aquatic animals from Boston Harbor to the Amazon River. Includes the 200,000-gallon giant ocean tank, with sharks, moray eels, 600 pound sea turtles, and hundreds of other Caribbean creatures. Pick up a hermit crab or watch vets care for animals in the Aquarium Medical Center.

— Now open: "Living Links: Choices for Survival" with baby sea turtles, poison arrow frogs, and rare tropical fish that shows how people affect aquatic life both postively and negatively around the world. Through Dec. 2005: "Amazing Jellies."

NORMAN ROCKWELL MUSEUM (413-298-4100), 9 Glendale Rd., Stockbridge. Mon.-Fri., 10 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $12, free for ages 18 and under when accompanied by an adult. The Museum houses Rockwell's studio, and the world's largest collection of his paintings. Ongoing: "My Adventures as an Illustrator." Through Jan. 16: "Norman Rockwell's 322 'Saturday Evening Post' Covers."

ORCHARD HOUSE/HOME OF THE ALCOTTS (978-369-4118), 399 Lexington Rd., Concord. Mon.-Fri., 11 a.m.-3 p.m.; Sat., 10 a.m.-4:30 p.m.; Sun., 1-4:30 p.m. Admission $6, $5 for students and seniors, $4 for ages 6-17, free for ages 5 and under. Home of the Alcotts and the site where Louisa May Alcott wrote *Little Women* in 1868. Features personal objects and furnishings that belonged to the Alcott family, the Concord School of Philosophy, and historical programs and exhibitions. The museum offers a variety of guided "living history" tours.

PAUL REVERE HOUSE (617-523-2338), 19 North Sq., Boston. Tues.-Sun., 9:30 a.m.-5:15 p.m. Admission $2.50, $2 for students and seniors, $1 for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Daily., 10 a.m.-5 p.m. Admission $13, $11 for seniors, $9 for students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Ongoing: "A Work in Progress: The New Museum"; "A Folk Art Sampler"; "The Saltonstall Family Portraits"; "Three Centuries of Salem Architecture"; "Shorelines"; "The Copeland Collection of Chinese Ceramic Figures."

— Liberty Street Building. The museum features a collection of marine paintings and drawineries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade.

— Essex Street Building. Gardens, historic houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Permanent exhibitions: "Days of Judgment," an exhibition commemorating the 300th anniversary of the Salem Witch Trials. Guided tours of the John Ward House (1684), the Georgian Crowninshield-Bentley House (1727), and the Federal Gardner-Pingree House (1804). Through Aug. 2005: "In Nature's Company."

REVOLVING MUSEUM (978-937-2787), 22 Shattuck St., Lowell. Thurs.-Sun., noon-4 p.m. Through Feb. 12: "Free Wheelin': The Art of Rolling."

SOMERVILLE MUSEUM (617-666-9810), 1 Westwood Rd., Somerville. Thurs., 2-7 p.m.; Fri., 2-5 p.m.; Sat., noon-5 p.m. Through Nov. 13: "Carpenters' Arts."

SPORTS MUSEUM OF NEW ENGLAND AT THE FLEETCENTER (617-624-1234), Causeway St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $5, $4 for seniors and ages 6-17, free for ages 6 and under. A showcase for Boston sports history with exhibits dedicated to the Celtics, Bruins, Boston Garden, and the FleetCenter. Currently on view: "Ted Williams: An American Hero."

STONE PARK ZOO (781-438-5100), 149 Pond St., Stoneham. Mon.-Fri. 10 a.m.-5 p.m.; Sat.-Sun. 10 a.m.-6 p.m. Admission $6, $5 for seniors, $4 for children. Home to over nine animal exhibits including a herd of bison, a colony of flamingoes, and spider monkeys. Ongoing: "Snowy Owl Creek"; "Touchable Barnyard."

USS CONSTITUTION MUSEUM (617-426-1812), Charlestown Navy Yard, Boston. Daily, 10 a.m.-5 p.m. Free admission. Ongoing: "Around the World in *Old Ironsides*," chronicling the Constitution's diplomatic mission, and "A Look Below the Waterline: Preserving Old Ironsides" which explores past and current restorations of the boat. Ongoing: "*Old Ironsides* in War and Peace"; "Strengthening Old Ironsides."

WADSWORTH ATHENEUM (860-278-2670), 600 Main St., Hartford, CT. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $9, $7 for seniors, $5 for students, free for ages 12 and under. Collections of American and European paintings and sculpture, as well as glass, silver, Wallace Nutting furniture, and Meissen porcelain. The second floor of the Morgan Building features the J. Pierpont Morgan collection of American decorative arts. Ongoing: "We Also Served: African-Americans in the U.S. Military — Selections from the John H. Motley Collection." Through Winter 2005: "Encore: Diaghilev's 'Sleeping Princess.'" Through Nov. 14: "Celebrating Bushnell Park." Through Dec. 12: "Rococo to Romantic: Selections from the Permanent Collection." Through Jan. 2: "Ballets Russes to Balanchine: Dance at the Wadsworth Atheneum." Through March 6: "Traditions/Transitions: The Changingg World of Fiber Art." Through April 10: "Theater, Dance, and Porcelain in the Eighteenth Century." Through Spring 2005: "Ellen Carey/Matrix 153." Through April 24: "Contemporary Art: Floor to Ceiling, Wall to Wall.

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Wed., Fri., Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-8 p.m.; Sat., 10 a.m.-5 p.m. Admission $8, $6 for seniors and students, free for ages 17 and under. Admission free on Sat. from 10 a.m. to noon. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The Marianne E. Gibson Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Through April 2005: "Wall at WAM: Don't Be Afraid."

photography

ALLSTON SKIRT GALLERY (617-482-3652), 65 Thayer St., Boston Wed.-Sat., 11 a.m.-5 p.m. Through Nov. 27: "Pia Schachter: Defiance."

BOSTON UNIVERSITY (617-353-3349).

— Boston University Art Gallery (617-353-3329), 855 Comm. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Jan. 23: "In the Vernacular: Everyday Photographs from the Rodger Kingston Collection."

— Sherman Gallery (617-358-0295), 775 Comm. Ave. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Dec. 17: "Found Polaroids."

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 10 a.m.-6 p.m. Nov. 11-Jan. 6: "33 - A Life Apart: Photographs from Bangladesh and Pakistan by Jamal Elias."

CLUB PASSIM, (617-492-7679), 47 Palmer St., Harvard Sq., Cambridge. Daily, 11 a.m.-6 p.m. Through Jan. 16: "Steve Nelson: Back to the Square: Harvard Square and Cambridge, 1967-1973."

DECORDOVA MUSEUM (617-781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for seniors, students, and children. Through Jan. 2: "Luminous Forms: Abstractions in Color Photography"; "Abstract Photography in the Permanent Collection."

ECLIPSE GALLERY (617-247-6730), 164 Newbury St. second fl., Boston. Tues.-Sat., 9 a.m.-6 p.m. Through Nov. 27: "Nancy C. Scull: New Photography."

EMERSON COLLEGE (617-824-8540), Little Bldg., 80 Boylston St., Boston. Call for hours.

— Emerson College Library, 120 Boylston St. (617-824-8668). Through Dec. 17: photographs by Bill Fried.

EVOS ARTS INSTITUTE (978-251-8138), 98 Middle St., Lowell. Tues.-Sat., noon-3 p.m. Through Nov. 20: "David Holtzman: Motor Legends."

GALLERY KAYAFAS (617-482-0411), 450 Harrison Ave., Boston. Tues.-Fri., 1-5:30 p.m.; Sat., noon-5:30 p.m. Through Nov. 27: "Harry Callahan: Fifty Photographs."

GRIFFIN MUSEUM OF PHOTOGRAPHY (781-729-1158), 67 Shore Rd., Winchester. Tues.-Sun., noon-4 p.m. Admission $5, $2 seniors, free for children and students; free admission for all on Thurs. Nov. 18-Feb. 3: "We Skate Hardcore."

LEE GALLERY (781-729-7445), 1 Mt. Vernon St., Winchester. Mon.-Fri., 10 a.m.-5:30 p.m. Through Dec. 31: "California Landscape: Vintage Photographs by Watkins, Dassonville, Lange, Noskowiak, and Simpson 1865-1940."

MASSACHUSETTS COLLEGE OF ART (617-232-1555), Tower Bldg., 621 Huntington Ave., Boston.

— Stephen D. Paine Gallery. Mon.-Fri., noon-6 p.m.; Sat., 11 a.m.-5 p.m. Through Dec. 11: "Alex Webb: Crossings.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $5, $2 for seniors, students, and youth 5-18. Ongoing: "Flashes of Inspiration: The Work of Doc Edgerton."

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Sat.-Tues., 10 a.m.-4:45 p.m., Wed.-Fri., 10 a.m.-9:45 p.m. Admission $15, $13 for seniors, students, free for ages 17 and under during non-school hours. Voluntary contribution after 4 p.m. on Wed. Through April 3: "Josef Sudek: Poet with a Camera."

NATIONAL HERITAGE MUSEUM (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Made in Massachusetts;" "To Build and Sustain: Freemasons in American Community." Through Dec. 12: "The Allen Sisters: Pictorial Photographers, 1885-1920."

NEWTON FREE LIBRARY (617-552-7145), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Through Nov. 29: "Walter S. Krawczyk: Photography: The Poetry of Light Here and There."

PANOPTICON GALLERY BOSTON Hotel Commonwealth, (617-267-8929), 500 Comm. Ave., Boston. Call for hours. Through Nov. 20: "Michael Hintlian: Digging: The Workers of Boston's Big Dig."

PANOPTICON GALLERY WALTHAM (781-647-0100), 435 Moody St., Waltham. Mon.-Fri., 10 a.m.-6 p.m. Through Nov. 15: "American Politics." Nov. 18-Jan. 15: "Picture Taken: Anonymous Snapshot Photographs."

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Daily., 10 a.m.-5 p.m.; Thurs. until 9 p.m. Admission $12, $10 for seniors, $8 for students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Ongoing: "A Work in Progress: The New Museum"; "A Folk Art Sampler"; "The Saltonstall Family Portraits"; "Three Centuries of Salem Architecture"; "Shorelines"; "The Copeland Collection of Chinese Ceramic Figures." Through Jan. 9: "Havana: Photogrpahs by Robert Polidori."

PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY (617-496-1027), 11 Divinity Ave., Cambridge. Please call for hours. Through Feb. 28: "Field Photography: The Marsh Arabs of Iraq, 1934."

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY (617-353-0600), 832 Comm. Ave., Boston. Tues.-Fri., 10 a.m.-6 p.m.; Thurs. until 8 p.m.; Sat.-Sun., noon-5 p.m. Through Jan. 23: "Contemporary Vernacular."

ROBERT KLEIN GALLERY (617-267-7997), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m. Through Nov. 13: work by Chip Hooper.

SUFFOLK UNIVERSITY LAW SCHOOL Adams Gallery (617-573-8508), 120 Tremont St., Boston. Daily, 10 a.m.-6 p.m. Through Jan. 18: "Images of Transformation: From Big Dig to Rose Kennedy Greenway."

1369 COFFEEHOUSE INMAN SQUARE (617-576-1369), 1369 Cambridge St., Cambridge. Call for hours. Through Nov. 30: "Paula Savoy: Flowers Are the Poetry of Reproduction."

TUFTS UNIVERSITY Aidekman Arts Center (617-627-3518), 40R Talbot Ave., Medford. Wed.-Sat., noon-8 p.m.; Sun., noon-5 p.m. Through Nov. 21: "The Amazing and the Immutable: Photography from the Collections of Robert Drapkin and Martin Margulies"; "Envoys of War."

WELLESLEY COLLEGE Davis Museum and Cultural Center (781-283-2051), 106 Central St., Wellesley. Tues.-Sat., 11 a.m.-5 p.m.; Sun., noon-4 p.m.; Wed., until 8 p.m. Ongoing: "Art of the Ancient Americas"; "Divine Mirrors: The Madonna Unveiled"; "African Art In/Out of Context"; "The Multiple." Through Jan. 16: Valery Koshlyakov.

WHEELOCK COLLEGE Towne Art Gallery (617-879-2130), 180 The Riverway, Boston. Mon.-Fri., noon-5 p.m. Through Nov. 19: "Pennie Brantley & Robert Morgan: One World: An Artist Couple Explores Connections."

schools & universities

ADDISON GALLERY AT PHILLIPS ACADEMY (978-749-4015), Rte. 28 & Chapel Ave., Andover. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Permanent collection includes works by Winslow Homer, Maud Morgan, Allan Crite, and Justin Kirchoff. Through Dec. 5: "4x4: Selections from the Tyler Graphics Collection." Through Jan. 2: "Terry Winters Paintings, Drawings, Prints 1994-2004." Through Jan. 25: "Director's Choice: A Fresh Look at Winslow Homer."

AMHERST COLLEGE Mead Art Museum (413-542-2335), Rtes. 9 & 116, Amherst. Tues.-Sun., 10 a.m.-4:30 p.m.; Thurs., 10 a.m.-9 p.m. The Dickinson Homestead, the birthplace and home of the poet Emily Dickinson for over 40 years, is open for guided tours from March through mid-December. Through Dec. 19: "East Asian Art: Recent Aquisitions and Loans"; "The Pain of War."

ART INSTITUTE OF BOSTON AT LESLEY UNIVERSITY (617-585-6676), 700 Beacon St., Boston. Mon.-Sat., 9 a.m.-6 p.m.; Sun., noon-5 p.m. Nov. 11-Jan. 15: "Immersion."

BABSON COLLEGE (781-239-5682), Reynolds Campus Center, Wellesley. Mon.-Sat., 9 a.m.-7 p.m. Through Dec. 8: "Lina Maria Giraldo: Poppy Fields."

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-3 p.m.; Sun., noon-5 p.m.Closed holidays. Through Dec. 5: "Fernand Khnopff: Inner Visions and Landscapes."

— Thomas P. O'Neill, Jr. Library (617-552-4470). Mon.-Sat., 11 a.m.-4 p.m. Ongoing: "'Tip' O'Neill Memorial Exhibit."

BOSTON UNIVERSITY (617-353-3349).

— Howard Gotlieb Archival Research Center (617-353-3696), 771 Comm. Ave. Through Feb. 28: "The American Presidency: White House Documents."

— Mugar Memorial Library (617-353-3736), 771 Comm. Ave. Nov. 17-30: "Philip Caputo: Warrior and Writer."

— Sherman Gallery (617-358-0295), 775 Comm. Ave. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Dec. 17: "Keepsake: A Juried Exhibition of Works Using or Inspired by Found Images."

BRANDEIS UNIVERSITY Rose Art Museum (781-736-3434), 415 South St., Waltham. Tues.-Sun., noon-5 p.m. Admission $3, $2 for seniors, free for children 16 and under. Through Dec. 12: "William Kentridge: Tide Table"; "Yun-Fei Ji: The Empty City"; "Francesco Clemente: Tandoori Satori and Commonplace."

— Dreitzer Gallery (781-736-2655), Spingold Theater Center, 415 South St., Waltham. Through Nov. 28: "Drawing & Print Show."

BROOKS SCHOOL Lehman Art Center (978-725-6232), 1160 Great Pond Rd., North Andover. Tues.-Fri., 8:30 a.m.-5 p.m.; Sat., 8:30 a.m.-noon; Sun., 2:30-5 p.m. Through Dec. 15: "Brooks Goes Hollywood."

BUNKER HILL COMMUNITY COLLEGE (617-228-2018), 250 New Rutherford Ave., Boston. Call for hours. Through Nov. 19: "Kayiga: SpiritHue."

EMERSON COLLEGE (617-824-8540), Little Bldg., 80 Boylston St., Boston. Call for hours.

— Huret and Spector Gallery, 10 Boylston Pl., 6th Floor (617-824-8329). Through Dec. 3: "Mixed Up Media: A Retrospective of the Life & Art of Cartoonist Jeff MacNelly."

EMMANUEL COLLEGE Lillian Immig Gallery (617-735-9992), 400 The Fenway, Boston. Mon.-Thurs., 11 a.m.-4 p.m. Through Dec. 15: "Wonderment." Reception Nov. 17, 5-7:30 p.m.

ENDICOTT COLLEGE Broudo Gallery (978-232-2250), 376 Hale St., Beverly. Mon.-Fri., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Through Nov. 30: "Breaking the Mold: Contemporary Perspectives in Letterpress Printing."

HARVARD UNIVERSITY and RADCLIFFE INSTITUTE, Cambridge.

— Arnold Arboretum of Harvard University (617-524-1718), 125 Arborway, Jamaica Plain. Call for hours. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted.

— Department of the History of Science Special Exhibition Gallery (617) 495-2779, 1 Oxford St., Cambridge. Through Jan. 14: "Bringing Nature Inside: 17th Century Natural History, Classification, and Vision.

— Busch-Reisinger Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free on Sat. from 10 a.m. to noon. Tours Mon.-Fri. at 1 p.m. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works. Through Jan. 2: "Dependent Objects."

— Carpenter Center for the Visual Arts (617-495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. Through Nov. 19: "Fabulous Histories: Indigenous Anomalies in American Art." Nov. 18-April 17: "Huyghe + Corbusier: Harvard Project.."

— David Rockefeller Center for Latin American Studies (617-495-9702), 61 Kirkland St., Cambridge. Call for hours. Through Jan. 5: "Adal Maldonado: Auto-Portraits: Blue Bananas on Fire."

— Fogg Art Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free admission on Sat. from 10 a.m. to noon. Tours Mon.-Fri. at 11 a.m. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. The Maurice Wertheim Collection features Impressionist and Post-Impressionist works. Ongoing: "To Students of Art and Lovers of Beauty: Highlights from the Collection of Grenville L. Winthrop." Through Jan. 30: "Prints: System, Style, and Subject." — Gallery lectures are free with the price of admission. Nov. 14 at 2 p.m., "Prints: System, Style, and Subject."

— Harvard Design School (617-495-4784), 48 Quincy St., Cambridge. Mon.-Fri., 10 a.m.-8 p.m.; Sat.-Sun., noon-6 p.m. Through Nov. 10: "Six Crates of Architecture: Projects by Atelier Feichang Jianzhu. Through Nov. 17: "Alejandro Aravena: X."

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $7.50, $6 for students and seniors, $5 for ages 3-18, free for ages 2 and under. Free on Sun. from 9 a.m. to noon. The "Ware Collection of Glass Models and Plants" includes more than 3,000 glass flowers. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Exhibitions also include whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long Kronosaurus, the only complete and mounted model of the sea reptile in the country. Extended: "Romancing the Stone: The Many Facets of Tourmalines." Ongoing exhibits include "Modeling Nature," an exhibit on glass and its use as an artistic and scientific medium; "Birthstones"; a "Great Mammal" hall; and the Romer Hall of Vertebrate Paleontology. Through May 1: "Origins: Life's First Three Billion Years." — Gallery lectures are free. Nov. 11 at 6 p.m., "The Importance of Matriarchs in Elephant Society."

— Peabody Museum of Archaeology and Ethnology (617-496-1027), 11 Divinity Ave. Ongoing: "Hall of the North American Indian: Change and Continuity"; "Pacific Islands Art and Artifacts"; "Distinguished Casts: Curating Lost Monuments"; "Encounters with the Americas." Through Dec. 30, 2005: "From Nation to Nation: Examining Lewis and Clark's Indian Collection." Through April 30, 2005: "Bringing Japan to Boston."

— Arthur M. Sackler Museum (617-495-9400), 485 Broadway. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for seniors and students, free for ages 18 and under. Free admission on Sat. from 10 a.m. to noon. Docent tours Mon.-Fri. at 2 p.m. The second and fourth floors feature a permanent collection of works from Oriental, Islamic, Roman, and other ancient cultures. Through Jan. 2: "Closely Focused, Intensely Felt: Selections from the Norma Jean Calderwood Collection of Islamic Art." Through March 13: "A Compelling Legacy: Masterworks of East Asian Painting." — Gallery lectures are free with price of admission. Nov. 13 at 11:30 a.m., "A Compelling Legacy: Masterworks of East Asian Painting."

— Semitic Museum (617-495-4631), 6 Divinity Ave. Mon.-Fri., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Ongoing: "Nuzi and the Hurrians: Fragments from a Forgotten Past"; "Ancient Cyprus: The Cesnola Collection"; "The Sphinx and the Pyramids: 100 Years of American Archaeology at Giza"; "The Houses of Ancient Israel: Domestic, Royal, Divine."

PHILLIPS EXETER ACADEMY Lamont Gallery (603-777-3461), Exeter, New Hampshire. Mon.-Sat., 9 a.m.-5 p.m. Through Dec. 8: "Four Square."

MASSACHUSETTS COLLEGE OF ART (617-232-1555), Tower Bldg., 621 Huntington Ave., Boston. Mon.-Fri., 10 a.m.-10 p.m.; Sat., 11 a.m.-10 p.m.

— Arnheim Gallery (617-628-2797). Through Nov. 23: "Lean Back: Documents of Youth Empowerment."

— Bakalar Gallery (617-879-7333). Mon.-Fri., 10 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Through Dec. 11: "Morph"; "Feed: Artists + Digital Influence."

— Stephen D. Paine Gallery. Mon.-Fri., noon-6 p.m.; Sat., 11 a.m.-5 p.m. Through Dec. 11: "Alex Webb: Crossings."

— Student Life Gallery, Kennedy Bldg., 621 Huntington Ave., 2nd fl. Mon.-Fri., 9 a.m.-8 p.m. Ongoing: "Under Pressure."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $3. Ongoing: "Mind and Hand: The Making of MIT Scientists and Engineers"; "Robots and Beyond: Exploring Artificial Intelligence at MIT"; "Holography: The Light Fantastic"; "Flashes of Inspiration: The Work of Doc Edgerton"; "Gestural Engineering: The Sculpture of Arthur Ganson"; "Thinkapalooza." Through Dec. 3: "Telling It Like It Is: Student Activism at MIT During the Vietnam War." Through July 2005: "The Clipper Ship Era."

— Compton Gallery (617-253-4444), 77 Mass. Ave. Daily, 9 a.m.-5 p.m. Through Dec. 30: "The Art of Structural Design: A Swiss Legacy."

— Dean's Gallery (617-253-9455), 50 Memorial Dr. Mon.-Fri., 9 a.m.-5 p.m. Through Nov. 19: "Selections from the Collection."

— Hart Nautical Galleries (617-253-5492), 55 Mass Ave. Daily, 9 a.m.-8 p.m. Ongoing: "Ship Models: The Evolution of Ship Design"; "Deep Frontiers: Ocean Engineering at MIT"; "IQuarium."

— List Visual Arts Center (617-253-4680), 20 Ames St., Cambridge. Daily, noon-6 p.m. Through Dec. 31: "John Coplans: Body Parts: A Self-Portrait"; "Cerith Wyn Evans: Thoughts Unsaid, Now Forgotten"; "Yael Bartana: Three Films."

— Media Lab (617-859-3483), 20 Ames St. Call for hours. Through Nov. 28: "Weekend Campus."

— Strobe Alley (617-253-4629), 77 Mass. Ave. Call for hours. Ongoing: "Never Stop Learning: The Life and Legacy of Harold Edgerton."

—Wolk Gallery (617-253-2825), 77 Mass. Ave., Room 7-338. Mon.-Fri., 9 a.m.-5 p.m. Through Jan. 28: "Vertical City: The Life and Design of Pruitt-Igoe."

— Women's Studies Program (617-253-8844), Rm. 14E-316, 77 Mass. Ave. Call for hours. Ongoing: "Women at MIT."

MONTSERRAT COLLEGE OF ART GALLERY (978-922-8222), 23 Essex St., Beverly. Mon.-Fri., 11 a.m.-5 p.m. Thorugh Nov. 23: "My Father's House: Paintings and Drawings by Will Barnet."

— Carol Schlosberg Alumni Gallery. Mon.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-5 p.m.; Sat., noon-4 p.m. Through Nov. 23: "Work from the Viterbo Italy Program."

— 292 Gallery, 292 Cabot St. Through Nov. 12: "Letterpress Work by Peter Kruty."

MOUNT HOLYOKE COLLEGE ART MUSEUM (413-538-2245), South Hadley. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Free admission. Ongoing: "Asian Art." Through Dec. 7: "Manet, Millet, Picasso and More: New Acquisitions and Loans." Through Dec. 12: "Valenciennes, Daubigny, and the Origins of French Landscape Painting."

NORTHEASTERN UNIVERSITY (617-373-2249), Boston.

— Ryder Hall Atrium, 147 Forsyth St. Daily, 7 a.m.-11 p.m. Ongoing: "Recent Urban Design: Work in Boston."

PINE MANOR COLLEGE Hess Gallery (617-731-7157), 400 Heath St., Chestnut Hill. Mon.-Thurs., 8:30 a.m.-10 p.m.; Fri., 8:30 a.m.-5 p.m.; Sat., noon-5 p.m.; Sun., 2-10 p.m. Through Nov. 22: "Ekua Holmes: Second Childhood."

REGIS COLLEGE, Carney Gallery, (781-768-8367), 235 Wellesley St., Weston. Mon.-Fri., 10 a.m.-4 p.m.

— Spellman Museum of Stamps & Postal History. Thurs.-Sun., noon-5 p.m. Admission $5, $3 for students and seniors, free for ages 16 and under. Exhibits include rare Lindbergh material from 1927 transatlantic flight, US and Boston airmail history, and international airmail including the world's first airmail flight in India in 1911.

RHODE ISLAND SCHOOL OF DESIGN Museum of Art (401-454-6500), 224 Benefit St., Providence, RI. Tues.-Sun., 10 a.m.-5 p.m. Admission $6, $5 for seniors, $3 for students, $2 for ages 5-18. Ongoing: "19th-Century Painting, Sculpture and Decorative Arts"; "Rethinking the Romans: New Views of Ancient Sculpture." Through Jan. 30: "Island Nations: New Art from Cuba, the Dominican Republic, and Puerto Rico."

SIMMONS COLLEGE Trustman Art Gallery (617-521-2268), 300 The Fenway, Boston. Mon.-Fri., 10 a.m.-4:30 p.m. Through Dec. 10: "John Powell: Lit."

STONEHILL COLLEGE Cushing-Martin Library (508-238-6250), 320 Washington St., Easton. Mon.-Fri., 8 a.m.-8 p.m. Through Dec. 10: "You Are Here: Rediscovering Landscape." Reception Nov. 18, 7 p.m.

TUFTS UNIVERSITY Aidekman Arts Center (617-627-3518), 40R Talbot Ave., Medford. Wed.-Sun., 11 a.m.-5 p.m. Through Dec. 19: "Overt/Covert."

— Royall House Slave Quarters (781-396-9032), 15 George St. Wed.-Sun., 2-5 p.m. Ongoing: "From Africa to Medford: The Untold Story of the Royall House Slaves."

UMASS-BOSTON Harbor Art Gallery (617-287-7988), 100 Morrissey Blvd., Boston. Mon.-Thurs., 11 a.m.-6 p.m.; Fri., 11 a.m.-5 p.m. Through Nov. 11: paintings by Michelle Babbitt.

— Healey Library, Fifth Fl. (666-0828). Through Nov. 25: "Thomas Stocker: Inspired by Craft."

UMASS-LOWELL McGauvran Student Center (978-934-3491), 71 Wilder St., Lowell. Mon.-Sat., noon-3 p.m. Through Dec. 17: work by Kathleen Cammarata.

WELLESLEY COLLEGE (781-283-2051), 106 Central St., Wellesley. Davis Museum and Cultural Center, Tues.-Sun., noon-4 p.m. Ongoing: "Art of the Ancient Americas"; "Divine Mirrors: The Madonna Unveiled"; "African Art In/Out of Context"; "The Multiple." Through Dec. 12: work by Lawrence Weiner. Through Dec. 14: "Infinte Possibilities: Serial Imagery in 20th Century Drawings."; "American Identities: Twentieth Century Prints from the Nancy Gray Sherrill Class of 1954 Collection." Through Jan.: work by Valery Koshlykov.

DINING OUT

Buzkashi

A funkier, spicier, more down-to-earth Afghan cuisine

BY ROBERT NADEAU

BROOK GRIFFIN

NO COMPARISON: *Buzkashi has suffered — undeservedly — from comparison to the Helmand, the area's only other Afghan restaurant.*

Buzkashi is a rather good restaurant that has suffered from comparison to the Helmand, the only other Afghan restaurant in Greater Boston, and one of the city's best ethnic restaurants of any kind. However, Buzkashi has lots of interesting and delicious food, some of it rather spicier and funkier than the Helmand's equivalents. Contrast the names: Helmand is a comparatively wealthy province of southern Afghanistan; buzkashi is a rugby-like game, only rougher, in which the ball is a goat carcass and the players are on horseback.

Buzkashi is located in a glassed-in storefront with a visible glassed-in grill for kebabs. The setting is crowded and a little noisy, but comfortable enough once you're seated. Food begins with a warm, fresh flatbread and a variety of dips: a fresh-mint chutney, a chili sauce similar to Vietnamese sriracha sauce, and a creamy sauce that looks like yogurt with a little dill, but tastes like mustard. All are quite good.

My appetizer here was vegetarian aushak ($5), homemade ravioli filled with scallions, with a mint-garlic-yogurt sauce underneath and some yellow split peas on top. The Helmand's, which I loved, are made with leeks and shaped like Peking ravioli; these have a stronger flavor, including some hot pepper that I liked, and a more-conventional ravioli shape.

Banjan ($5) is a simple appetizer of fried-eggplant rounds, not breaded, but meltingly delicious with a mint-yogurt sauce that typifies the cuisine. We also split up a vegetarian-special entrée ($12) as an appetizer, getting us a little more of the eggplant, a heap of sour-spicy spinach, some sweet chunks of pumpkin, and a curried-okra stew that would make a fine main dish, especially with the pallow rice, a dark pilaf with bits of carrot.

The other rice is challow, which is white and super-long-grain — like Persian rice — baked up with just enough cumin for a buttery flavor without the bite. To get some, we had another vegetarian entrée, "gulpea and shalghum challow" ($11). Either the gulpea or the shalghum is a very spicy sautéed cauliflower with a kind of hot salsa sauce. The other must be turnips, done sweet like the pumpkin, with some pears on the side. This could be the vegan entrée of the year.

Not to neglect the all-important lamb. My favorite was dwopiaza ($15). This would be a tomato-based stew in an Indian restaurant, but in this cuisine it starts with marinated chunks of grilled lamb, prepared nicely medium-rare for maximum flavor, then stewed with a spicy onion sauce, and garnished with garlicky button mushrooms. Alternately, "chowpan" ($17) is three loin lamb chops, bone-in, marinated (perhaps a little over-marinated and powdery in one piece), grilled, and served in a more curry-flavored sauce, on a bed of the flatbread. It's garnished with one of the eggplant slices, and treated with cardamom and cumin for a more Indian flavor.

We tried one side dish, sabzi ($5), because we couldn't get enough of the spice-spinach mixtures. This one offered yet another, slightly different iteration.

Buzkashi has no liquor license — whether from Koranic belief or bureaucratic inertia, I cannot say. There is a liquor store a block up Mass Ave, and no problem bringing one's own, or drinking the non-alcoholic beers and wines on the menu. Water, in cobalt goblets, was refilled frequently, even on a busy Friday night.

Afghan desserts draw from all along the Silk Road, from baklava ($4) to Indian-style ice creams. We were happiest with sheerberaing ($4), a rice pudding topped with ground pistachios and flavored mostly with cardamom. But we were also quite happy with feerney ($4), here a creamy pudding topped with fresh fruits and berries, and sheerekh ($4), a vanilla ice cream topped with pineapple and the same fruits and pistachio powder.

Service at Buzkashi was remarkably good given that there seemed to be only one waiter, and we arrived and left to a pretty full house. The room can be noisy, but it can also be pretty once you're inside. Low lighting softens the boxy glass surroundings. There are photos on the wall, including the famous 1984 photo of Sharbat Gula, the young refugee girl, that is perhaps the best-known image of Afghanistan. There are also rugs and bits of weaving and embroidery, a couple of musical instruments, and some craft objects. The décor is still not up to that of the Helmand, but the spicier food is a useful variation. Buzkashi is more than a clone, even if it doesn't quite wrestle away the goat carcass of leadership between the two Afghan restaurants of Cambridge. ■

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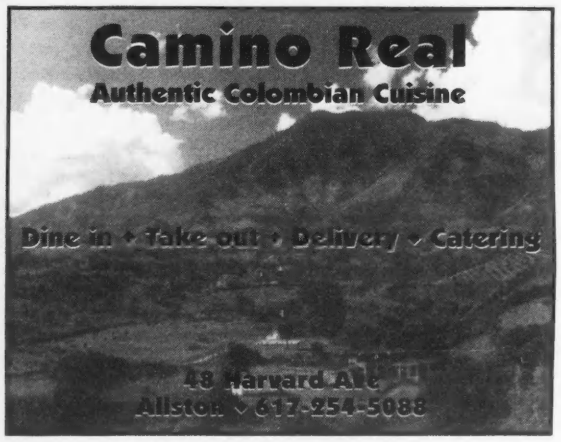

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DINING GUIDE

CHECK OUT OUR ARCHIVE OF RESTAURANT REVIEWS AT www.thephoenix.com

The following represent some of Greater Boston's more noteworthy restaurants, some Boston Phoenix *advertisers among them. Most of these listings have been distilled from our full-length reviews. Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.*

Boston

ALLSTON/BRIGHTON

ANEKA RASA, 122 Harvard Ave., Allston, (617) 562-8989. $6-$21 (lunch, $7). A little more spicy and authentic than the better known Malaysian restaurants, but does quite well with blander yam pots and satay as well. Still, you kind of have to try the lamb rendang casserole, and maybe even the "jungle green beans (strong taste)," and the dessert of pulut hitam, a coconut milk/black rice soup that gets rather addictive.

BLUESTONE BISTRO, 1799 Comm Ave, Brighton, (617) 254-8309. $7-$13. Pick your own pizza ingredients (peppers, mushrooms, prosciutto, walnuts?), or split a salad and one of the eclectic pasta dishes. The room is small, buzzing, and pretty stylish for Brighton; there's beer on tap, but no bar. Live music on Thurs. and Fri. nights.

CARLO'S CUCINA ITALIANA, 131 Brighton Ave., Brighton, (617) 254-9759. $9.95-$17.95. Rising out of "On The Cheap" prices but not losing its pasta-loving soul, Carlo's is best on red sauce, homemade pasta specials, and an unhurried lunch — still a bargain in any language. At dinner, hit the portobello mushroom, dishes with people's names (especially ones with pasta and red sauce), and remember to gesture with your hands a lot. Crowded and informal, but the opposite of grunge.

COMMON GROUND, 85 Harvard Ave., Allston, (617) 783-2071. $5-$12. To go with a good pint of Guinness and nightly music, the kitchen at this Irish-themed bar turns out pub food from burgers to gourmet pizzas — not to mention a mean plate of sweet-potato fries.

ISTANBUL CAFÉ, 1414-1418 Comm Ave, Brighton, (617) 232-1700. $14-$22. This used to be a good Turkish restaurant on Beacon Hill; now it's an amazingly good one in Brighton, ranking with such linen-tablecloth ethnic ventures as the Helmand and Argana. There are a lot of must-tastes: the fresh eggplant salad, the charcoal-grilled squid, the superb donner kebab, and the kunefi dessert.

RANGOLI, 129 Brighton Ave., Allston, (617) 562-0200. - Something new to this area: South Indian food (generally spicier, more fried, and more vegetarian than the more familiar North Indian dishes). The dishes are so individualistically flavored that it's like Indian cuisine in Technicolor. Especially the crunchy-sweet samosa-bhel, the satisfying pav bhaji, masala dosa, and idli-sambhar. You can also fall back on the familiar tandoori dishes, vindaloo, chaat, and such.

TASCA, 1612 Comm Ave, (617) 730-8002. $10-$15. Our advice is to stick to tapas (bar snacks) in what looks more like a sit-down dining room than the kind of loud tapas bar Spaniards call a tasca. Good Spanish wine list, so have a fino and some fried calamares, and enjoy.

WONDER BAR, 186 Harvard Ave., Allston, (617) 351-2665. $6-$10. The echt-Allston crowd may never love this outpost of Newbury Street polish, but it's their loss — the former Bunratty's is now a civilized (and cheap) place for a drink and a bite. The food's good (mostly sandwiches and small dinners baked in terra-cotta pots), there's plenty of beer on tap (even though everyone around you is drinking martinis), and there's jazz at night. Warning: you won't get past the doorman in sneakers.

BACK BAY

ARMANI CAFÉ, 214 Newbury St., Boston, (617) 437-0909. $15-$28. Elegant room, if you ignore the standing joke of waiters in black pants, black shoes, and black T-shirts. Pretty good Northern Italian food — especially the authentic risottos and the long list of desserts. You will, of course, want to dress up.

AZURE, 61 Exeter St. (Lenox Hotel), Boston, (617) 933-4800. $20-$36. Grandpa wants to go the old Ritz-Carlton dining room, and niece wants to try the nouvelle cuisine at the new one. Let's send this family to the Lenox Hotel, where the upscale Azure has some of the qualities of each, with a unifying theme of exotic seafood. Our picks off the opening menu favored the simpler ideas (goat-cheese flan, "Very Good Lobster Soup," rack of lamb, sherbets), over the more complicated dishes, and the Atlantic seafood (sautéed sea dabs with Peekytoe crab) over the Pacific stuff. But niece will get to sample at least three new species of fish and produce. And Uncle Carl will enjoy the extensive wine list.

BAJA MEXICAN CANTINA, 111 Dartmouth St., Boston, (617) 262-7575. $7-$12. Serves California Mexican food rather than "authentic" Mexican, but does so with spirit and skill. Most authentic Mexican restaurants, after all, don't have Baja's wonderful "ultimate chocolate cake," or its grilled salmon quesadilla, or a heavenly roasted garlic memela (close your eyes — it's pizza).

BANGKOK BLUE, 651 Boylston St., Boston, (617) 266-1010. $8-$17. Very good all-around Thai restaurant, with lovely paintings in a duplex space, and often easier to get into than Back Bay neighbors offering half the flavor at three times the price. Good with coconut milk and seafood and dumplings, especially golden triangles, rendang (an Indonesian coconut stew), choo chee fisherman, and a rare Asian dessert that works: Thai custard.

BHINDI BAZAAR INDIAN CAFÉ, 95 Mass Ave, Boston, (617) 450-0660. $10-$14 (lunch, $7-$8). A pretty little café from the owner of Rangoli and Tanjore, again offering regional dishes from all over India, but again at its best with Bombay-style dishes like bhel and chat papri, although the south Indian dosa is very wonderful, and the Bengali-style bhindi (okra) aachari is the best vegetable curry I've had in years.

BLUE CAT CAFÉ, 94 Mass Ave, Boston, (617) 247-9922. $12-$19. The latest "restaurant concept" to rotate into this roomy bar-restaurant space (ex–Café Mojo, ex-575) has a jazz motif and the most upscale turntable stand we've ever seen. The action seems to be mostly in the bar, but there's something to be said for eating at the all-booth restaurant, especially if you order the wasabi tuna salad, muffuletta sandwich, or "Southwest style" hanger steak.

BOMBAY CAFÉ, 175 Mass Ave, Boston, (617) 247-0555. $8.95-$15. A storefront with a good, standard menu, somewhat richer in seafood and fried foods than many, and with enough non-spicy dishes to satisfy parents from Iowa. Anything made with chicken tikka will be good, as will shrimp samosas, stuffed nan, mint paratha, and tandoori shrimp.

taste buds

Before winter's upon us, we'd better celebrate autumn. BostonChefs.com does just that on November 15, from 5:30 to 8:30 p.m., when it hosts its first annual Flavors of Fall at the Regattabar (Charles Hotel, 1 Bennett Street, Cambridge). The event will feature hors d'oeuvres from Cambridge restaurants including the Blue Room, Chez Henri, UpStairs on the Square, Rustic Kitchen, Rialto, and Henrietta's Table, along with offerings from vintners, brewers, bakers, and ice-cream makers. Tickets are $50 and benefit Project Playgroup, a collaborative program of the Cambridge Center for Families and the Child Care Resource Center. Call (617) 441-8600 or visit www.bostonchefs.com for tickets.

BRISTOL LOUNGE, 200 Boylston St. (Four Seasons Hotel), Boston, (617) 338-4400. $13-$32. The ground-floor restaurant at the Four Seasons isn't cheap, but it's swanky and quiet and a lot more affordable than Aujourd'hui upstairs — and you get that same gratifyingly slavish Four Seasons service. The lush $14 hamburger is famous for a very good reason, and the fries should be in a textbook.

THE CAPITAL GRILLE, 359 Newbury St., Boston, (617) 262-8900. $17-$35. An upscale steakhouse with aged steaks almost as good as Morton's in a tonier atmosphere. Overpriced wines and underpriced desserts. Stick to the protein (great swordfish, too) and salads, maybe the potatoes.

GRILL 23 AND BAR, 161 Berkeley St., Boston, (617) 542-2255. $24-$60. Heaven for carnivores, but fans of general good-food-beyond-steak will find happiness here, too. A handsome, impressive room (and a new second floor), with a sense of Old World luxury.

MARCELLO'S, 272A Newbury St., Boston, (617) 536-1004. $16-$22. Despite the Italian name and appearance, Marcello's is actually a very good Persian restaurant hidden behind a serviceable Italian one. You can order the fried calamari, but don't miss the eggplant appetizer, the two Persian beef stews, or some of the kebabs with fabulously aromatic rice. If you like rosewater, Persian ice cream is for you.

MORTON'S, 1 Exeter Plaza (Boylston at Exeter), Boston, (617) 266-5858. $23-$51. A modern reconstruction of a Chicago steakhouse. Offering a custom-aged porterhouse steak of unimaginable flavor and tenderness.

THE OTHER SIDE CAFÉ, 407 Newbury St., Boston, (617) 536-9477. $3-$7. Bohemian café with cheap West Coast sandwiches (on terrific breads) and fresh juices, including "a dose of wheatgrass juice."

PARISH CAFÉ, 361 Boylston St., Boston, (617) 247-4777. $8-$17. A bar with sandwiches named after celebrities who can actually cook. Chefs, in fact. Boston's celebrity chefs designed some nifty sandwiches and salads, and a young staff makes them with top-shelf ingredients. And serves them with some interesting American wines and world beers. A conversation-maker for people interested in food.

RITZ-CARLTON DINING ROOM, 15 Arlington St. (Ritz-Carlton), Boston, (617) 536-5700. $28-$50. The refurbished Ritz has kept the legendary service and atmosphere of the grand Dining Room, and chef Tony Esnault has updated the food without losing the classic feel. You'll still want to dress up and concentrate on protein, such as tenderloin of beef, rack of lamb, or genuine Dover sole, but you'll be surprised by the graceful vegetable garnishes. Using one's own money, you might pass on appetizers and add the superb cheese course, but splurge on desserts.

SAINT, 90 Exeter St., Boston, (617) 236-1134. $6-$18. Chef Rene Michelena (La Bettola, Centro, the Vault) brings his Mediter-Asian flare to a menu of all small plates in a modish nightclub. It gets expensive before it gets filling, but don't miss the KL curried crab cakes, king crab maki, smoked scallop spring rolls, and lemon chicken parsnip fries. Dress to kill.

THAI BASIL, 132 Newbury St., Boston, (617) 578-0089. $12-$18 (lunch, $6-$8). Underground but elegant effort to sell a consistent Thai menu in the Back Bay. Excellent porpia tod (spring rolls), and quality across the board, from the tamarind duck to the pretty-darn-hot "choo chee fisherman."

29 NEWBURY, 29 Newbury St., Boston, (617) 536-0290. $18-$28. New American cuisine served in the kind of low-key but elegant atmosphere you'd expect on lower Newbury Street. Works by local artists hang on the walls; an outdoor café in the warm weather makes for ideal people-watching.

TYPHOON, 725 Boylston St., Boston, (617) 859-8181. $10-$25. Too many cuisines at a useful range of prices. We think the Vietnamese food is the core of the menu, but some Hong Kong seafood dishes are well made, and the sushi is entirely acceptable. How you fuse is up to you, but you could start with spicy shrimp soup, ruby scallops, a classic Cantonese steamed sea bass, or a cheap vermicelli plate. Dodge the obvious Chinese tourist food, though.

BEACON HILL

ARTU, 89 Charles St., Boston, (617) 227-9023. $9-$23. A stylish, low-key trattoria and roastery with two locations. The Charles Street storefront is the place if you're in the mood for a terrific lamb sandwich, or if one of the nightly specials looks good. The original North End branch is a better spot for a full Italian dinner (longer menu; prices a dollar lower). At both, the food is affordable and consistently flavorful.

GROTTO, 37 Bowdoin St., Boston, (617) 227-3434. $17-$24 (Lunch $8-15). It's a little basement with bare brick and a red ceiling, and the spirit of a college-town bistro — moderately priced, adventuresome, youthful, and enthusiastic even when imperfect. The food is mostly Italian-inspired, such as Tuscan fondue, lobster lasagna, and outstanding sorbetti.

CHINATOWN

CHAU CHOW CITY, 83 Essex St. Boston, (617) 338-8158. $6-$16. A vast, somewhat glitzy room at the top of the solid pyramid of Chau Chow seafood restaurants. The new palace is a little more expensive, has a little better service, and opened up with a somewhat conservative dinner menu, though still featuring authentic Swatowese seafood dishes such as clams in black-bean sauce, lobster or crab with ginger and scallion, and spicy fried calamari. Daily dim sum is for the more adventurous.

EAST OCEAN CITY, 25-29 Beach St., Boston, (617) 542-2504/4223. $4-$20. Handsomely decorated Cantonese–Hong Kong restaurant that actually nets a fish from the dining-room tank for your steamed fish. You can taste the difference. Good house-special soup, clams in black-bean sauce, king tou spares, and chow foon as well. Late hours, full liquor license. Dress up a little.

GRAND CHAU CHOW, 41-45 Beach St., Boston, (617) 292-5166. $8-$12. A fancier supplement to the popular Chau Chow Seafood Restaurant across the street, with good versions of every imaginable Chinese dish, but concentrating on Cantonese-style seafood and specialties of the Chau Chow people from Swatow and Southeast Asia. Notice the Swatowese dumpling soup, vinegar dips, grey sole with fried fins and bones, sautéed pea tendrils, and a surprising General Gau's chicken.

IMPERIAL SEAFOOD RESTAURANT, 70 Beach St., Boston, (617) 426-8543. $6-$27. The downstairs of the famous dim sum restaurant, full of big round tables for large groups on medium-celebratory occasions. The best of an overly inclusive menu are the ambitious Cantonese classics: steamed fish; lobster Chinese style; Imperial egg roll; roast duck; clams in black-bean sauce. Lavishly redecorated with live fish and lobster tanks, without losing the rococo, kitschy sense of the thing.

NEW SHANGHAI RESTAURANT, 21 Hudson St., Boston, (617) 338-6688. $8-$17. Chinatown's venerable Szechuan palace refurbished and refocused on Shanghai cold appetizers and soy-based stews. Five-spice beef and duck, crispy scallops with black-pepper sauce, steamed prawns with garlic, whole fish with braised bean curd — a consistently fine meal handsomely served. You could dress up for this.

PEACH FARM RESTAURANT, 4 Tyler St., Boston, (617) 482-1116. $4-$34. One of the smaller live-tank seafood restaurants in Chinatown, Peach Farm takes advantage by getting everything to the table really fast. Steamed fish and fried anything really benefit, but don't miss the braised chicken hot pot, perhaps the tastiest chicken dish in Boston.

PEOPLE'S CAFETERIA, 21-23 Edinboro St., Boston, (617) 482-7328. $4-$11. Not a real cafeteria, but fewer frills and lower prices than most of the current wave in Chinatown. You could make this your personal chow foon palace, but I'd also feast on lobster in ginger and scallion, clams in black-bean sauce, and salt-and-pepper squid.

QUALITY CAFÉ, 50 Beach St., Boston, (617) 988-8006. $4-$15. Actually a snack parlor, with late hours and lots of bubble tea, noodle plates, and odd desserts, but the huge menu will also suit large mixed groups, as the Chinese-American food is decently made and priced, and there are some excellent versions of Szechuan eggplant, spicy dry-fried seafood, stir-fried peapod stems, clay pots of rice, and seasonal hotpots.

YAN'S BEST PLACE, 52 Beach St., Boston, (617) 338-6223. $7-$16. A nondescript storefront leads to an excellent, old-school Cantonese seafood restaurant. See if you can get your server to translate some of the specials posted on the wall, but on the regular menu you won't go wrong with the house special seafood soup, any of the seafood dishes with garlic chives, the braised duck Buddha's delight, and the taro "tapioca pearls dessert" for dessert.

COPLEY/PRUDENTIAL

BRASSERIE JO, 120 Huntington Ave. (Colonnade Hotel), Boston, (617) 425-3240. $14-$29. Traditional Parisian bistro flavors with some hearty Alsatian dishes. A clone of a second restaurant by Chicago's Alsatian chef Jean Joho, this is a remarkably useful restaurant for the Colonnade Hotel, the Symphony-Prudential area, and anyone who happens by for breakfast, lunch, dinner, drinks, or a late graze. Unusually for the '90s, the big flavors are in the entrées, such as choucroute garni, coq au vin, and duckling à l'orange, with important cabbage and potato statements on the side.

DORCHESTER/MATTAPAN

GALVIN'S HARP AND BARD, 1099 Dorchester Ave., Dorchester, (617) 265-2893. $5-$11. Irish bar with quality meat and potatoes, fried fish, homemade soups, and fine Grape-Nuts custard at prices that you can fit in a draft Bass or Harp. Over the TV, a ticker prints the odds on sporting events.

PIT STOP BARBECUE, 888A Morton St., Dorchester, (617) 436-0485. $5-$19. A tiny building and two-table restaurant built around an exposed brick oven. Basically take-out, and what you want are the exquisite pork ribs, slowly defatted and perfectly balanced between smoky and spicy. The rest is hit or miss. Late hours Thurs. through Sun.

UNITED HOUSE OF PRAYER KITCHEN, 206 Seaver St., Boston, (617) 442-0105. $6-$8. Cheap, wholesome, and filling soul food is the daily offering at this squeaky-clean cafeteria in the basement of the extensively rehabbed United House of Prayer for All People in the former Elma Lewis School.

DOWNTOWN/WATERFRONT

AURA, One Seaport Lane (Seaport Hotel), Boston Waterfront, (617) 385-4300. $19-$32. Chef Ed Doyle's food can be handsome, but at these prices, you have a right to expect a perfection that the flavors don't always deliver. And Aura's hotel-lobby set-up is clearly more oriented toward conventioneers than natives. Desserts, however, are consistently original and gorgeous.

CALITERRA, 89 Broad St. (Wyndham Hotel), Boston, (617) 348-1234. $14-$35. We don't know why the Wyndham Hotel chain decided to put a Cal-Italian dining room only a few blocks from the North End. (Anyone can see why they were willing to spend big on a converted office building two blocks from Quincy Market.) But their risky move can pay off for Boston diners willing to spend French-food money on Italian-style dining with the luxurious tone, fancy ingredients, and spacious setting of a grand dining room. If you can get past the perfect foie gras, have the clam chowder, the roast lamb loin or duck breast, and the hazelnut chocolate frozen zabaglione. Dress up some, although the hotel guests come as they are.

THE CHART HOUSE, 60 Long Wharf, Boston Waterfront, (617) 227-1576. $17-$35. The newly remodeled Chart House is a lot like the old one — big portions of plain seafood and steaks, California wines, great views, free valet parking. A very useful restaurant, and a very good meal if you get a table near the second-floor kitchen and stick with the crab cake, seared scallops, and Hot Chocolate Lava Cake. On weekends, a contented crowd that has dressed up a little to go out.

LUCKY'S RESTAURANT, 355 Congress St., Boston Waterfront, (617) 357-5825. $8-$15. Retro bar with semi-retro prices and pretty decent food. The weeknight crowd is digiserfs for drinks and dinner, with lonely guys continuing later in the bar. Our picks are the smoked-chicken quesadilla, Bella's meatloaf, and BYO earplugs.

MANTRA, 52 Temple Place, Boston, (617) 542-8111. $21-$39. Mantra is like an avant-garde restaurant in New York: expensive, fascinating, intellectual, and scandalous. The food, however, is novel and excellent, isolating individual Asian-Indian spices in nouvelle cuisine presentations.

MERITAGE, 70 Rowes Wharf (Boston Harbor Hotel), Boston, (617) 439-3995. $15-$29. A great restaurant with a very confusing menu concept, organized around wines, with all 24 dishes offered in two sizes. Dress well and carry a big wallet, but you might splurge on a lot of small plates, you might splurge on a bottle of wine, you might stick with the five-course tasting menu (wines included), or you might even go for desserts and dessert wines. The other theme is seasonal and native and exotic produce, so don't miss the ostrich.

RUBY ROOM, 155 Portland St. (Onyx Hotel), Boston, (617) 557-9955. $10-$17. What's a nice bar like this with very nice bar food doing near North Station? Serving patrons of the boutique Onyx Hotel and truly sophisticated hockey fans, we guess. Upscale bar snacks like the tuna tartare and the frito misto are terrific, and the kitchen also turns out a few entrées, some classic sauces, a proper molten chocolate cake, and fine coffee and tea. Dress up a little, so you'll look good with a Citrine in your hand.

SILVERTONE, 69 Bromfield St., Boston, (617) 338-7887. $6-$16. This sleek underground bar on funky old Bromfield Street gets kinda packed after work, but the menu is worth a look if you can score a table: cheap, good, no-nonsense takes on homestyle food like meat loaf and steak tips. Also a nice stop for lunch. The wine list is short and gratifyingly uninflated.

SPIRE, 90 Tremont St. (Nine Zero Hotel), Boston, (617) 772-0202. $23-$37. The latest in ultra-luxe dining rooms inside boutique hotels rides the usual combination of select seasonal produce and inventive cheffery, and rides it pretty far. Once the service and the room are adjusted, this will be a top spot. On the opening menu, meats, vegetables, and fruits outpaced fish, starches, and chocolate. Don't miss the heirloom-tomato salad, seared diver scallops, venison, and citrus-poached nectarines.

WEST STREET GRILLE, 15 West St. (Downtown Crossing), Boston, (617) 423-0300. $15-$25 (lunch, $8-$14). Known primarily for its bar scene, this is a credible restaurant as well. The cooking is roughly New American; the building is tall, narrow, and multistoried; and the dining room, upstairs from the after-work bustle, is surprisingly calm.

EAST BOSTON

SANTARPIO'S, 111 Chelsea St., East Boston, (617) 567-9871. $3-$16. One of the classic Boston pizzas, thin crust toasted to a marvelous crisp. And a font of wood-fired, East Boston "barbecue" items — skewers of lamb or sausage served simply with peasant bread and a hot cherry tomato. And that's all there is in a neighborhood bar with a core of boxing fans. Don't knock Boom-Boom Mancini or Vinnie Paz in here.

UNCLE PETE'S HICKORY RIBS, 309-311 Bennington St., East Boston, (617) 569-RIBS. $7-$20. Pete Cucchiara has developed a style of subtle smoked ribs that wins awards against revivalist barbecue, and packs in a working-class clientele in East Boston. Great fried chicken and French fries, but worth a pilgrimage for the "wicked pork ribs" and Asian slaw. The sit-down part is pretty basic, like all great barbecue joints.

THE FENWAY

BANGKOK CITY RESTAURANT, 167 Mass Ave, Boston, (617) 266-8884. $7-$14 (lunch, $5-$6). The fourth Thai restaurant within blocks of Symphony Hall, but the nearest to Berklee, with a fine list of vegetarian items, including fooled-me spring rolls. Elegant, uncrowded, and the food is beautifully presented. Omnivores go for shrimp mermaid, garlic fish, and beef jungle.

SORENTO'S ITALIAN GOURMET, 86 Peterborough St., Boston, (617) 424-7070. $12-$20. A (somewhat yuppie) neighborhood pizza parlor with food better than most "Northern Italian" cafés. The secret: a short list of top ingredients worked into al dente pastas, delectable calzones and pizzas, and a couple of creamy sauces.

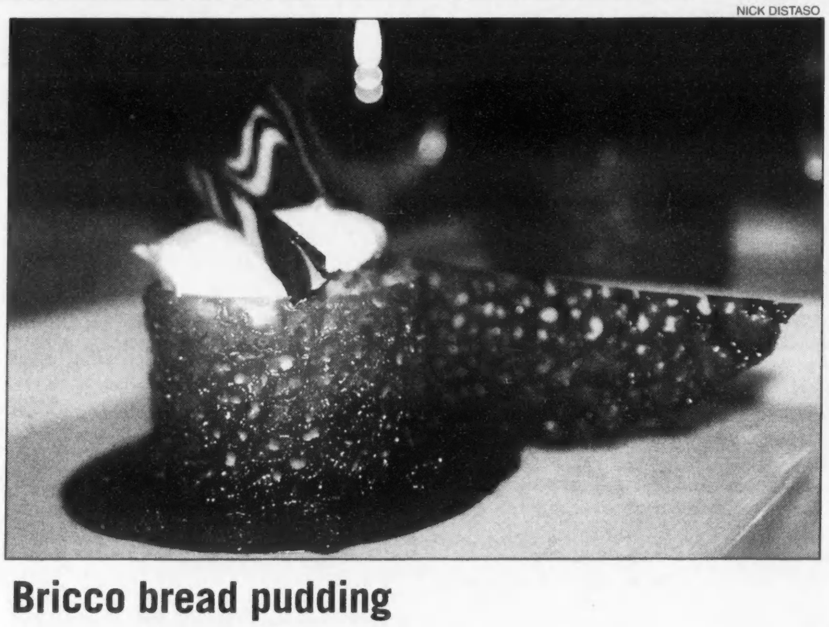
WOODY'S GRILL & TAP, 58 Hemenway St., Boston, (617) 375-9663. $9-$12. A wood-burning oven turns out pretty tasty pizza in the middle of a college neighborhood. Try combos like clam and bacon, sausage and goat cheese, or "Greek" (feta, black olives, and arugula). It's all pretty cheap, too.

JAMAICA PLAIN/ROSLINDALE

ARBOR, 711 Centre St., Jamaica Plain, (617) 522-1221. $18-$24. Can a small restaurant succeed in Jamaica Plain with décor as stark as a Ladder District Euro bar, Mediterranean food almost as good as Oleana's, and a wine list of

hot plate

NICK DISTASO



Bricco bread pudding

Sweet sensation

Got some lingering doubts about your date? Whisk that would-be sweetie off to Bricco for the best compatibility test around: bread pudding. While traditional versions tend to be heavy, cloying anaphrodisiacs, the signature dessert at this North End hot spot is almost omelet-fluffy; eggy but not yolky, it tastes more of sheer luxuriance than of mere sweetness. Now, with the recent arrival of pastry-chef-about-town Lee Napoli, the treat has been tarted up a bit. Laced with rum and studded with raisins, it's further fringed with intense maple cream and chocolate sauce. As you swoon with every bite, you can give any companion who doesn't do likewise a carefree kiss goodbye.

Available for $8 at Bricco, 241 Hanover Street, in Boston. Call (617) 248-6800.

— Ruth Tobias

on the cheap

Qingdao Garden

Digging deep into authentic flavor

NICK DISTASO

At Qingdao Garden on Mass Ave, in North Cambridge, you can indulge in solid presentations of your favorite Americanized Chinese dishes, or you can branch out and try some authentic Qingdao specialties.

Qingdao is a city in Shandong, the eastern province of China. While the area is probably best known as the home of Tsingtao beer, it's also famous for its unique seafood dishes and pastries. Don't be confused, though: these aren't the sweet-cream-filled pastries of Mike's, but Chinese dumplings, pancakes, and other dim-sum-like dishes.

The à la carte menu proffers such standards as pu-pu platters ($8/one person; $15/two people), with egg roll, boneless spareribs, fried shrimp, chicken wings, beef teriyaki, chicken fingers, and crab Rangoon; steaming, lightly sauced beef with broccoli ($5.25); and standard favorite pork lo mein ($4.25).

Lunch specials, served from 11:30 a.m. to 3 p.m., are a bargain. You can choose a main dish such as sweet-and-sour chicken ($5.25) or spicy General Gau's chicken ($5.95); hot-and-sour soup, egg-drop soup, or delicious wonton soup; and boiled or pork-fried rice with fried egg, onions, and chunks of tender pork. You'll also get two crispy, lightly fried, fresh-meat-filled crab Rangoon. Portions are huge; you'll likely leave with leftovers.

Combo dinners ($4–$5.50) are available all day. They include a choice of entrées such as pork-fried rice or moo goo gai pan, and come with one of eight appetizers ($1.25 each).

The real treats at Qingdao Garden, however, are found on the back page of the menu. House specialties are available all day, and many of the dumplings and pastry can be eaten in the restaurant or purchased for take-out, frozen in quantities of 50 or 100. Pork-leek dumplings ($4.75) are the best of the bunch, with vegetarian ($4.75) running a close second. Wonton-noodle soup ($5.50) and seafood-noodle soup ($6.50) are both worth a try. Other regional dishes include shredded pork with dried bean curd ($7.95) and eggplant with Peking-style Chinese vegetables ($7.15). Dishes such as stomach with sour mustard ($8.25) and intestine with garlic ($8.50) are available for the more adventurous diner.

Qingdao Garden is a great find for those looking for alternatives to the standard Chinese-restaurant menu. And for further authenticity, what would go better with your meal than a nice, cold Tsingtao?

Qingdao Garden, located at 2382 Mass Ave, in Cambridge, is open Sunday through Thursday, from 11:30 a.m. to 10:30 p.m., and Friday and Saturday, until 11 p.m. Call (617) 492-7540.

— **Laryn Ivy**

French bargains? We hope so, as we're already invested in the tasting platter of six mezze, the Moroccan spiced lamb, a couple of seafood entrées, and all the desserts.

CAFE APOLLONIA, 146 Belgrade Ave., Roslindale, (617) 327-6910. $14-$17 (lunch, $5-$7). As ethnic restaurants go, Boston's only Albanian spot is medium-sized, modestly priced, and offers some incredibly good food. It's a lot like Greek food, and a little like Croatian food, with extra Qs, Xs, and umlauts. But the palate leans more toward garlic and yogurt, without so much spice, so flavors are meatier and richer. You won't miss many appetizers on the Apollonia platter, and can then swing into a lamb dish, or the beef qebap, the amazing moussaka, or the vegetable tourli, and save a little room for dessert if you like walnuts, honey, and filo.

DELfINO, 754 South St., Roslindale, (617) 327-8359. $11-$19. Joining Gusto in Roslindale Square is another Italian place equally comfortable with family favorites and chefly specials. You may be most amazed in the middle of the meal, with the fried calamari in a salad of field greens, the meltingly delicious pappardelle with grilled shrimp, and poached pears with a dash of honey. Delfino not only tastes like a combination of the North and South Ends; it looks like it as well.

THE DOGWOOD CAFÉ, 3712 Washington St., Jamaica Plain, (617) 522-7997. $9-$15. It looks like a hundred other bars, but tastes a lot better, especially if you're having the wood-oven pizza (and especially the "evergreen"), warm tomato salad, pasta, steak tips, lamb specials, and/or blueberry pie. We like "and." Honey hot wings may get you to shuffle off Buffalo wings.

JAMES'S GATE, 5-11 McBride St., Jamaica Plain, (617) 983-2000. $8-$18. Joining Matt Murphy's on the short list of Boston's Irish bars with great food, James's Gate treats a mixed-age, informal crowd to updated Irish pub classics (like shepherd's pie) and truly impressive contemporary cuisine. Don't miss the steamed mussels or the "veggie quesadilla," which involves caramelized shallots, spinach, and goat cheese.

JP SEAFOOD CAFÉ, 730 Centre St., Jamaica Plain, (617) 983-5177. $10-$24 (lunch, $7-$9). A neighborhood sushi bar and Korean-Japanese restaurant that started out as part of an established fish store, so you know everything will be terrific. And it is, especially dumplings, scallion pancakes, stir-fries loaded with vegetables, teriyaki and tempura, and an excellent bibimbop. And did I mention top-quality sushi?

EL ORIENTAL DE CUBA, 416 Centre St. (Hyde Sq.), Jamaica Plain, (617) 524-6464. $7-$14. The orient in question is Eastern Cuba, inspiring amazing soups, Cubano sandwiches, and red-beans-and-rice to rank with any. Fierce chocolate batido, too. A neat little luncheonette to help us forget the loss of the Española across the street.

TACOS EL CHARRO, 349 Centre St., Jamaica Plain, (617) 524-3435. $2-$12. Mexican food served with an authentically large quantity of beans, rice, starch . . . check out the spicy shrimp, tripe soup, and soulful burritos and tacos. Walls covered with mariachi photos.

VILLAGE SUSHI AND GRILL, 14 Corinth St., Roslindale, (617) 363-7874. $9-$25. Good sushi and Korean entrées push deeper into the provinces, but this gem of emerging Roslindale Square — er, Village — does some neat custom maki and a terrific version of fried ice cream (yes, that's possible). Casual but nicely decorated little room.

NORTH END

ALLORO, 351 Hanover St., Boston, (617) 523-9268. $7-$17. Simple, inspired dishes, in a tiny storefront restaurant. No frills — just intensely personal service and truly outstanding food. Cash only. Menu changes daily.

ARTÙ, 6 Prince St., Boston, (617) 742-4336. $8-$17. Stylish, inexpensive trattoria and roastery. See listing under Beacon Hill.

CAFÉ RAVELLO, 48-50 Salem St. (corner Cross Street), Boston, (617) 723-5182. $8-$16. Best use yet for this airy second-floor space with a view, unfortunately still a view of the expressway more than the downtown skyline. Some North Italian food done well, such as the appetizer of grilled shrimp with white beans, but a really good tomato sauce is the basis for several successes. No desserts.

LIMONCELLO, 190 North St., Boston, (617) 523-4480. $10-$28. Limoncello strains to go touristy by day and lavish by night. In between is a pretty good Calabrese kitchen that does very nice things with homemade pasta, scallops, Chilean sea bass, and seasonal salads. If you order with enthusiasm, they may ply you with the eponymous liqueur, a fabulous essence of lemon peel.

MAMMA MARIA, 3 North Sq., Boston, (617) 523-0077. $9-$33. Multi-level, candlelit spot with pink tablecloths and fresh flowers on the tables. Seasonal menu, with an emphasis on the innovative.

MONICA'S, 143 Richmond St., Boston, (617) 227-0311. $12-$20. A larger space for this Argentine-Italian family-owned restaurant featuring very nice antipasti and grilled vegetables, homemade pastas, and excellent wines. The food is up to date, but the spirit is something more like the old red-sauce North End.

RESTAURANT POMODORO, 319 Hanover St., Boston, (617) 367-4348. $14-$17. A few-frills storefront offering savory, almost overwhelming platters. The action is in the daily specials, but watch for the red meat, risotto with lamb sausage, anything with fritters, and the roast-vegetable salad. They take reservations but use the nearby cafés when tables aren't ready. No desserts, so it's back to the cafés. No problem.

SOUTH END

ANCHOVIES, 433 Columbus Ave., Boston, (617) 266-5088. $5-$10. A lively neighborhood bar whipping up pizzas, calzones, and fresh pasta. Terrific value — when you can find a booth.

CAFFE UMBRA, 1395 Washington St., Boston, (617) 867-0707. $14-$25. In the shadow of the Cathedral of the Holy Cross, Caffe Umbra is about the last place we'd expect a trendy bistro, but veteran chef Laura Brennan quickly drew crowds for a menu of French-inflected specialties with lively flavors. The vegetable aioli, skate wings, and coffee pot de crème are sure to be widely imitated.

CLAREMONT CAFÉ, 535 Columbus Ave., Boston, (617) 247-9001. $14-$22 (lunch, $6-$10). A fresh café that suits the South End, with informal service and a touch of bohemia in the decor. The food is serious enough to suit anyone, with fine soups, unusual salads, deliciously garnished entrées, and knockout desserts.

CLERYS ON COLUMBUS, 331 Columbus Ave., Boston, (617) 262-9874. $12-$14. Not really a bistro, but a quiet area set off from the popular bar, with kind of brushed-up bar food, including excellent coconut shrimp, grilled shrimp, seared shrimp, and homemade pastas. The front windows open to the street in warm weather, so dress pretty and banter with the passing crowd.

THE DELUX CAFÉ & LOUNGE, 100 Chandler St., Boston, (617) 338-5258. $5-$13. The perfect, five-star, not-a-false-note postmodern café-bar for people in their 20s. Deceptively simple great food and openhearted, sincere cool make this a great visit for anyone else. Wall art and music superbly evoke the '50s-'90s connection.

EQUATOR, 1721 Washington St., Boston, (617) 536-6386. $11-$27. Beautiful, romantic, even a little quiet space with first-class Thai food and enough steak, chicken, and pasta options to bring along someone who doesn't know or like Thai food. Of the fusion food, the Japanese appetizers trump the Korean entrées. Western desserts and a decent wine list mean you can have amazing spring rolls, prime rib, and crème brûlée all on the same night. The Buddhas on the wall might not consider that Nirvana, but you may.

ICARUS, 3 Appleton St., Boston, (617) 426-1790. $26-$34. A long-time favorite that's held its own. American ingredients with flair in a romantic, festive environment. Try the polenta with wild mushrooms, grilled shrimp with mango-jalapeño sorbet, and venison with juniper, black pepper, and cranberries. Great comfort food, elegantly prepared.

PAN THAI, 14a Westland Ave. (Symphony), Boston, (617) 236-7907. $7-$13. The Thai restaurant closest to Symphony Hall and the Huntington Theatre, and a very good one, with a fine list of noodle dishes, fried appetizers, some very decent fusion dishes (grilled chicken lemongrass, seafood typhoon), and even a few desserts. The cheesecake is actually five teeny tarts of cheesecake, just a bite of richness.

PERDIX, 560 Tremont St., Boston, (617) 338-8070. $21-$24. Co-owner chef Tim Partridge is a roast-and-grill kind of guy, but with a fine touch on seafood. To move up from a tiny space in Jamaica Plain to a small space in the South End, he's powered up his garnishes and desserts, and while the menu changes often, this really is the place to have arancini, monkfish, "steak with whatever Tim wants," and hot chocolate with cookies for dessert. Unusual wines, too.

THAI VILLAGE, 592 Tremont St., Boston, (617) 536-6548. $8-$14 (lunch, $5-$6). Small, high-quality Thai room contests South End's restaurant row with plenty of spice and some innovative dishes like fried sweet-potato sticks, mussel pancakes, and excellent seafood salad. Solid standards (coconut chicken soup, hot-and-sour soup, pad Thai), though the curries are a lot alike.

THEATER DISTRICT

BLU, Sports Club/LA, 4 Avery St., Boston, (617) 375-8850. $24-$36 (lunch, $8-19). The only small thing about blu is the lower-case name and portions of some rich dishes. Flavors are large, prices are large (especially wine and desserts), and the room, mostly glass and metal struts like a modern airport, seems larger than it actually is, as well as louder and fuller with young people dressed to the nines. The signature appetizer is four kinds of raw seafood called "out of the blu"; entrées just don't quit with outstanding venison, fish, diver scallops, and lamb. Our critic preferred the cheese plate with ingenious garnishes to any of the desserts.

LEGAL SEA FOODS, 26 Park Plaza, Boston, (617) 426-4444. $12-$46. This Legal Sea Foods location is the most mod, almost a giant trendy bistro with really good food. Leaving the Park Plaza Hotel gave them a chance to upgrade the kitchen and dining rooms with a complete remake of the former Benihana. Wood-grilled seafood is still the most amazing thing on the ever-expanding menu, which includes a few Caribbean dishes from the lamented Legal C Bar.

MCCORMICK & SCHMICK'S, 34 Columbus Ave. (Park Plaza Hotel), Boston, (617) 482-3999. $15-$28. The Park Plaza's revenge on the departing Legal Sea Foods is this upscale fish-house chain out of Portland. It doesn't exceed Legal's at what Legal's does best, but it does offer more restaurant-like desserts, vegetables, sauces, bar specialties, and a cool selection of airmail oysters. It's much posher and somewhat more expensive than Legal's, too.

P.F. CHANG'S, 8 Park Plaza (Transportation Bldg.), Boston, (617) 573-0821. $8-$18. Hey, it's a chain, and some of the food isn't really Chinese. Stick carefully to dumplings, seafood, salads, and the chocolate torte (!), and you'll want to visit all 25 other branches. Another tip might be to follow Shanghai specialties like the red-sauced wontons and lemon scallops.

ROCK BOTTOM BREWERY, 115 Stuart St., Boston, (617) 742-2739. $10-$16. Where have all the brewpubs gone? Well, 27 Brew Moons were merged into Rock Bottom Breweries. The beers are more constant, especially in the lighter styles, while the food has become more predictable, albeit moderately priced and served in immense portions. Our critic advises skipping the appetizers and anything quasi-Mexican, and having a steak or the alder-smoked salmon, and Key lime pie. The quick service is an asset in the Theater District whether you're dining before or after a show.

TEATRO, 177 Tremont St., Boston, (617) 778-6841. $14-$30. Short menu. Loud, crowded, dark space. But like Europe, like Rome. Dress to mingle with movie stars, and maybe eat some terrific Italian food, like a luminous ribolita (that's a white-bean soup), a slow-cooked pork shank that redefines the cut, and rich gelati for dessert. There's nothing more appalling than a fashionable loud bar with food so good you even get carried away by a green-apple martini.

taste buds

When you think mutual funds, philanthropy probably isn't the first thing that comes to mind. But Mutual Funds Against Cancer is working to change that. On November 17, from 6 to 9:30 p.m., the organization hosts its first annual International Wine Tasting & Jazz Extravaganza at the State Room (60 State Street, Boston). The event will feature stations offering wines from around the world, plus silent and live auctions and jazz entertainment. The cost is $100 in advance or $125 at the door, if available. Call (617) 515-3241 or visit www.mutualfundsagainstcancer.com for tickets.

Cambridge

CENTRAL SQUARE

THE ASGARD, 350 Mass Ave, Cambridge, (617) 577-9100. $8-$20 (lunch, $7-$10). Quaff your Guinness or Magners in a postmodern mead hall of Celtic-Viking decor, with pretty good Irish entrées, especially the fish and chips and the bangers 'n' mash, or such quasi-Fenian delights as crab cakes, chili, "Emerald Isle Nachos," and "warm Moulton chocolate cake."

GREEN STREET GRILL, 280 Green St., Cambridge, (617) 876-1655. $16-$21. Used to be a dive with brilliant, highly-spiced Caribbean food. Now it has yellow walls, track lights, tablecloths, and milder food, but is perhaps more widely appealing, especially the salads, ribs, calamari, skirt steak, and crème caramel. It's great jazz-bar food, although the food service ends well before the excellent live music comes on.

MARY CHUNG RESTAURANT, 464 Mass Ave, Cambridge, (617) 864-1991. $5-$25 (lunch, $4-$5). A revival of the last really good '70s-'80s Mandarin-Szechuan restaurant of Central Square, complete with the same superior Peking raviolis, suan le chow show, chicken velvet, and dun dun noodles, and the same techno-nerd customers crowding in to get them.

taste buds

For a transporting experience without the hassle of a long flight, head to Tantric Bar & Grill (112 Stuart Street, Boston) on November 14. That's when the restaurant celebrates Diwali, the Indian festival of lights, with a ritual *puja* (prayer) from 4:30 to 5 p.m., followed by an Indian buffet dinner — including rice dishes, salads, curries, chutneys, breads, and sweets — from 5 to 7:30 p.m. Prizes will be awarded for the best-dressed man and woman in festive Indian attire. The cost is $25, and $15 for children under 12. Call (617) 367-8742 for reservations and information.

MIDDLE EAST CAFÉ, 472 and 480 Mass Ave, Cambridge, (617) 354-8238. $8-$12 (lunch, $4-$6). One of the more explicitly Arabic restaurants in the area, with a distinctly Lebanese menu. Strong on the kibbees; excellent beer selection.

PU PU HOT POT, 907 Main St., Cambridge, (617) 491-6636. $5-$13. Despite the name and modest size, a very fine Mandarin-Szechuan restaurant with a Taiwanese emphasis on deep frying and good lists of vegetarian specialties and Shanghai cold appetizers. Don't miss the big noodle soups, vegetable tempura, orange-flavor chicken, strange-flavor shrimp, or the "Pu Pu scallion doughnuts," which take scallion pancakes to a whole new dimension.

ROYAL INDIA, 313 Mass Ave, Cambridge, (617) 491-8333. $5-$12. There's no real proof that the typical Punjabi menu here is inferior, but everyone goes for Bengali specialties like the aloo bhate (spicy hash-brown potatoes), kasha mangsho (goat in onion gravy), chingrir malaikari (shrimp in coconut cream), and coppi pakoras (spicy cauliflower fritters). One hidden treasure is the egg-lemony chicken soup.

EAST CAMBRIDGE

ATASCA, 279A Broadway, Cambridge, (617) 354-4355. $13-$26. A warm, friendly restaurant, with big butcher-block tables, that makes a great case for the underappreciated food of Portugal. Order a couple bottles of vinho verde and enjoy the chopped-octopus salad and am ijoas na cataplana — clams in a traditional copper steamer. Check out the larger Hampshire Street location.

HARVARD SQUARE

BOMBAY CLUB, 57 JFK St. (Galleria Mall), Cambridge, (617) 661-8100. $9-$15 (buffet lunch, $5.95). Inching above Boston standards, Bombay Club offers a familiar menu in unfamiliarly airy, contemporary surroundings. The divine is in the little things, like the buttering of mint chutney in the cheese pakoras, the distinctive spicing in the vegetarian curries, the texture and charcoal flavor of the reshmi kebab. Good breads.

CHEZ HENRI, 1 Shepard St., Cambridge, (617) 354-8980. $20-$30. A classic French bistro with a Cuban flair: loud, casual, warm, and nourishing. Try the steamed mussels in creamy saffron broth, blanquette de veau on egg noodles, steak frite with sofrito and fries, trout à la meunière, lemon hazelnut tartlette. Cuban bar food is available until midnight, Fridays through Saturdays.

CRAIGIE STREET BISTROT, 5 Craigie Circle, Cambridge, (617) 497-5511. $19-$36. High-quality country French food and wine make this clubby West Cambridge neighborhood bistro a must-visit for food lovers. Chef Tony Maws does wonderful things with vegetables, wild mushrooms, starches, fish, poultry, terrines — even a simple salade compose. Make sure you get a dessert with ice cream or sorbet involved. Informal and only moderately expensive, especially if you can time it for the $29-after-9-p.m. three-course specials.

HENRIETTA'S TABLE, 1 Bennett St. (Charles Hotel), Cambridge, (617) 661-5005. $13-$16. Freshness is the theme here, with a farm stand built right into the decor. Chefs visible in an open kitchen prepare down-home, cozy country fare, as well as simple but inspired Continental cuisine and fresh-baked desserts. Impressive, if pricey ($42 per person). Sunday brunch.

JOHN HARVARD'S BREW HOUSE, 33 Dunster St., Cambridge, (617) 868-3585. $9-$18. Try all the ales (brewed right here) on the Bard's Sampler, then split a romantic pint of the winner, likely the toasty Irish Export Stout. Food is actually very good — homemade chowders, their signature chicken pot pie, grilled meatloaf, and stout mudslide pie.

NOIR, 1 Bennett St. (Charles Hotel), Cambridge, (617) 861-8010. $5-$16. Not noir, but a nice hotel bar with a nice crowd of Harvard Square restaurant workers after about 10:30 or 11 p.m. The most logical food are the classy sandwiches, also after 10. Before that it's too light, and the closest thing to a solid meal is a $16 steak salad. Thus this is a good place to meet friends if you're going somewhere else to eat, or if you don't want to spend the evening with them. As a drinking place, Noir could hold you for a while with friendly staff and tone.

REDLINE, 59 JFK St., Cambridge, (617) 491-9851. $13-$17. It used to be a sports bar, and is supposed to be a bistro, but I think this menu is going to fly as a pub with a number of beers on draft and food at its best when hearty, as in the crab cakes, "grilled New Yorker," and bread pudding or lemon squares for dessert.

SANDRINE'S BISTRO, 8 Holyoke St., Cambridge, (617) 497-5300. $15-$29. Pretty serious and beautifully composed food, especially for something called a bistro, but the dedication to the food of Alsace ensures that soups and entrées will have hearty, bistro-like flavors. And then there's the signature pizza-like flammekueche, loaded with onions and smoked bacon. Fabulously composed desserts.

TAMARIND BAY, 75 Winthrop St., Cambridge, (617) 491-4552. $12-$22. At last, Indian food as good as the idea of Indian food — a cuisine of layered spices enhancing natural flavors! Chef Wali Ahmad just doesn't miss, but the tomato shorba, the lamb chops bhunna masala, and the slow-cooked lalla mussa dal were early amazements. Each dish is made to order, and some will change with seasonal ingredients. The setting is a Harvard Square basement, but nicer than that implies. It doesn't matter anyway; this is the best Indian food our critic ever tasted.

UPSTAIRS ON THE SQUARE (MONDAY CLUB BAR), 91 Winthrop St., Cambridge, (617) 864-1933. $12-$26. The downstairs bar of UpStairs is still upstairs from the street, and easier to get into than the upstairs at the UpStairs Soirée Room. Downstairs has its own menu, with real treats like Tuscan pizzas, rabbit flamed in vin santo, a fine grilled swordfish, and butterscotch pudding, as well as superb teas and wines. Dress wild, because the decor is as though Monet and Matisse repainted the Stork Club under the direction of Klimt.

UPSTAIRS ON THE SQUARE (SOIREE ROOM), 91 Winthrop St., Cambridge, (617) 864-1933. $24-$36. The upstairs of UpStairs is the fancy dining room, an enchanting fantasy of Alice in Wonderland as illustrated by Klimt. Wear your shiny clothes! The food is French, Italian, and American nouvelle by turns, and some of the simple things, like the rib-eye steak, are as great as the tricky ones, like cold basil-zucchini soup. Oddball wines, too.

INMAN SQUARE

CAFÉ CHINA, 1245 Cambridge St., Cambridge, (617) 868-4300. $8-$14. A small, elegant restaurant characterized by contemporary Chinese cuisine, decor, and ambiance. Jazz background music, extensive beer and

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DINING GUIDE

Continued from page 21

wine list, and homemade fortune cookies dipped in dark chocolate.

MAGNOLIAS, 1193 Cambridge St., Cambridge. (617) 576-1971. $10-$21. The Cajun food is still the best. Wider Southern menu takes in fried green tomatoes, super Key lime pie. Portobello mushrooms and informal tone are strictly from Cambridge.

S&S DELI, 1334 Cambridge St., Cambridge. (617) 354-0620. $6-$13. You can get a bit of everything here — traditional deli food to innovative entrées to desserts. Great burgers and omelets; popular for weekend brunch.

KENDALL SQUARE/MIT

ROYAL EAST, 782-792 Main St., Cambridge. (617) 661-1660. $6-$13. A roomy and remarkably inexpensive pair of dining rooms, with a lot of Asian family business. Order what you see on their tables, such as Cantonese-style seasonal vegetables and seafood, but don't miss anything green on the whiteboards.

THAI'S, 1 Kendall Sq. (Building 300), Cambridge, (617) 577-8668. $9-$16 (lunch, $6-$8). Lovely, elegant, uncrowded place with tuxedoed servers — and you can still get delectable Thai (and some Vietnamese) food. Great fried appetizers and unusual grilled flavor in the Vietnamese shrimp-asparagus roll and grilled meats with lemongrass. Also, credibly hot jumbo shrimp chee and a generous pad Thai.

taste buds

If there's one thing Redbones (55 Chester Street, Somerville) knows how to do, it's barbecue. Okay, make that two things. The Davis Square restaurant is also known for its beer, and on November 14 and 15, at 7 p.m., it celebrates the beverage with its 10th annual Northwest Fest. The event includes dinner, beer from more than two dozen Northwest breweries, and Northwest-memorabilia raffle prizes. The cost is $45, all-inclusive, and reservations are required; call (617) 628-2200.

PORTER SQUARE

CHANGSHO, 1712 Mass Ave, Cambridge. (617) 547-6565. $9-$20 (lunch buffet, $8.50). An elegant survivor from the great days of Cambridge Szechuan restaurants, especially if you stick with Cantonese-style seafood and vegetables, salt-and-pepper calamari, steamed Chilean sea bass with ginger and scallion, and whatever the whiteboard specials indicate.

CHRISTOPHER'S, 1920 Mass Ave, Cambridge, (617) 876-9180. $6-$15. Serves Southwestern and Tex-Mex food, as well as sandwiches, burgers, and salads. A popular neighborhood hangout and a pleasant place to linger over a beer or coffee and dessert.

Brookline

CAFÉ ST. PETERSBURG, 236 Washington St. (Brookline Village), (617) 277-7100. $9-$19 (lunch, $4-$7). A serious, elegant, small Russian restaurant, featuring cool, neoclassical renditions of flavorful Russian dishes. Nothing sloppy about the borscht here, nor the blini, the pozharski cutlet, or chicken tabaka. A lot of neat vegetarian surprises, like beet cutlets, vegetarian stuffed cabbage with raisins, and a great venigret beet-potato salad. Waiters wear tuxedos even at lunch.

KHAO SARN CUISINE, 250 Harvard Ave. (Coolidge Corner), Brookline, (617) 566-7200. $8-$15. The usual classy Thai restaurant with modern decor, excellent service, and very modest prices, but set apart by some serious regional cuisine from Northern Thailand. Don't miss the Miang Kum appetizer, little jewels of flavor you roll up in a spinach leaf and pop into your mouth. And don't be afraid of the mousse-like Haw Moak salmon steamed in banana leaves, the stuffed omelet, or the tamarind duck. And definitely let the server sell you the fresh mango with sticky rice for dessert!

LA MORRA, 48 Boylston St. (Rte. 9), Brookline, (617) 739-0007. $17-$25. La Morra is a rather authentic Italian restaurant sprung up on an otherwise quiet stretch of Route 9. Our critic wasn't amazed by the Venetian tapas, but doted on the pasta appetizers and salads, a special on rotisserie rack of pork, a wonderful braised calamari, and a hazelnut semifreddo for dessert.

MATT MURPHY'S, 14 Harvard St. (Brookline Village), (617) 232-0188. $8-$20. Real Irish pub with good food. Actually rather good Irish food at that. Very bizarre, but everyone else is too busy enjoying to make much of the situation. Insanely large portions, too. Don't miss anything with the French fries and homemade ketchup, the various savory pies, soups, salads — really, anything.

NIKO'S RESTAURANT, 187 Harvard St. (Coolidge Corner), Brookline, (617) 277-2999. $4-$14. A rare find: actual Greek food at Greek prices and plenty of it. Dips like ultra-garlicky skordalia and subtle taramasalata. Cheap, huge spinach pies, gyro sandwiches. Full-flavored meatballs, stuffed grape leaves, roast lamb, and real mashed potatoes. Very decent fried chicken for the kids. Small but sincere.

OISHII, 612 Hammond St. (Chestnut Hill), Brookline, (617) 277-7888. $11-$17. The jewel box of advanced sushi, with special items named after customers, served on a small sushi bar and single table. I'd make a rule always to eat in restaurants where the kitchen is bigger than the dining space, if I knew of any others.

PHO LEMONGRASS, 239 Harvard St. (Coolidge Corner), Brookline, (617) 731-8600. $6-$27. A pretty and lively place bringing good Vietnamese food to Brookline, especially the pho chicken soup, fried appetizers, vermicelli plates, and "lemongrass tofu." Have a smoothie for dessert, or walk up to JP Licks.

SICHUAN GARDEN, 295 Washington St., Brookline, (617) 734-1870. $7-$20. Serious Szechuan menu in a very pleasant room. Not everything is great, but the Sichuan pork dumpling with roasted chili vinaigrette, ma pau tofu, sautéed stringbeans and "camphur smoked duck" certainly are. One of the most regionally focused Chinese restaurants around, on what is still a lot of people's favorite region.

YOKOHAMA, 238 Washington St. (Brookline Village), (617) 734-6465. $9-$25 (lunch, $7-$9). Small jewel box of a Japanese restaurant, with some good Korean dishes as well. Wide selection of appetizers and sushi, generous entrées of tempura, noodle soups, and teriyaki. Don't miss the "stone pot bibim-bap" or the combo tempura.

Newton

ARIADNE, 344 Walnut St., Newton, (617) 332-4653. $19-$28. Elegant and blessedly quiet suburban oasis of fine Mediterranean food — really Italian with hints of French and Greek — with a bar menu until midnight. Don't miss the grilled-squid appetizers, rack of lamb, French-press coffee and decaf, or the dark-chocolate cake for dessert. Actually, our critic couldn't find a weak spot on this menu.

GREEN TEA, 24 Elliot St. (Newton Highlands), Newton, (617) 965-2260. $7-$14. This restaurant will sell you pretty much anything from East Asia, including sushi, but the specialties seem to be Northern/Taiwanese dim sum on weekends, and a menu of Hong Kong seafood specialties during the week. That menu is the one in the sheet protector, with the weird translations. Ignore the rest of the menu, and order off that one: seafood soup, salt-and-pepper shrimp, live-tank crabs and fish, and meaty hot pots.

JOHNNY'S LUNCHEONETTE, 30 Langley Rd. (Newton Centre), Newton, (617) 527-3223. $5-$12. Too many concepts — '50s diner, postmodern revival, Jewish deli, kid-friendly — but the good food makes a certain sense of it. I especially recommend the Jewish-identified stuff like matzah-ball soup, Reuben sandwiches, and kosher-style hot dogs. Only trendoid thing is the wall art; otherwise good attitude, tasteful even.

LAM'S RESTAURANT, 825 Washington St., Newton, (617) 630-5222. $7-$16 (lunch, $7-$8). Lam's does so many things well that it's hard to categorize, but the core menu is Vietnamese, the decor and atmosphere approach the best suburban Thai restaurants, and you won't go wrong with pho, Vietnamese spring rolls, larb lao, hunglay beef or chicken, brown rice (actually Thai black rice), or fried bananas.

LE SOIR BISTRO, 51 Lincoln St. (Newton Highlands), (617) 965-3100. $19-$29. Le Soir is supposed to be a bistro, but the flavors, service, and prices all say French restaurant, and a mighty fine one. The rooms are small enough to dress informally, but the quality of the food makes it fun to dress up for the occasion. We were knocked out by the winter vegetable salad, monkfish, and cobbler for dessert, but you won't go wrong here, especially with salads and pastry. For example, the "rabbit pot pie" would be something with pastry.

SABRA, 45 Union St. (Newton Centre), Newton, (617) 964-9275. $5-$15. A typical Israeli/Middle East restaurant with an outstanding luncheon buffet ($6.95). Invest heavily in the rice-and-lentil dardara, eggplant moussaka, tabouleh, spicy hummus, and such. On the meat side of the menu, a cute trick of spicing the shwarma like pastrami, with coriander seed and mustard.

SOYA'S, 108 Oak St., Newton Upper Falls, (617) 527-8580. $15-$30 (lunch, $5-$7). Soya's claims to honor seven Asian cuisines, but is basically a Malaysian menu with Thai and Mandarin-Szechuan compromises. The best strategy is to stick with the unfamiliar, such as fried appetizers wrapped in soybean curd, the melting beef rendang, and the skate in tamarind sauce. For roughage, it's the seaweed salad (served in a martini glass), or the yu shang eggplant and string beans.

THAI THAI KITCHEN, 19 Pelham St. (Newton Centre), Newton, (617) 527-0285. $7-$11 (lunch, $6). Dig in to some of the most authentic Thai food ever presented in New England. That often means really, really spicy, as in the "wild curry" with earthy-sweet "lesser ginger." But it also means a dandy pad Thai that only needs four or five steps to get from the wok to you. Don't-miss items for the spice-avoidant are tod mun (in fact, most appetizers except the soups), and masaman curries.

Somerville

THE INDEPENDENT, 75 Union Square, Somerville, (617) 440-6021. $15-$23. It looks like an Irish pub, and the servers have the right lilt, but the kitchen is into adapting the French classics to seasonal produce. Have an appetizer soup, the grilled local squid with chickpea fries, seared scallops, and any dessert with ice cream. If the wine list doesn't interest you, there are 12 beers on tap. The initial crowd was very young, but interested in serious dining.

JOHNNY D'S UPTOWN RESTAURANT, 17 Holland St. (Davis Square), Somerville, (617) 776-2004. $8-$15. Where else can you eat inventive, healthy food while sipping draft microbrews and listening to Luther "Guitar Jr." Johnson? Try the conch fritters with sweet-potato fries, maverick grits, vegetarian dishes, anything Southern.

JOSHUA TREE, 256 Elm St. (Davis Square), Somerville, (617) 623-9910. $9-$15. It's in Davis Square, but it's designed like a downtown trendster bar, with industrial steel trim and waiters in black T-shirts. The menu is mostly by-the-numbers bar food and Mexican stuff, but it does have its moments: terrific pinto beans; a "mojo roast pork loin" that got our mojo going. Thirty-two beers on tap.

Watertown

AEGEAN RESTAURANT, 640 Arsenal St., Watertown, (617) 923-7771. $6-$15 (lunch, $6-$11). Here's a big slice of food politics right next to the Arsenal Mall. On one side of the street you have this clean, inexpensive restaurant full of hearty Greek dishes and lots of seafood. Across the street is a franchise steakhouse that advertises on the radio. Are you going to feast on fried calamari, spinach pies, baked lamb, and a lobster salad as big as two lobster rolls? Or are you going to pay half again as much for chain food?

Out of Town

CAFÉ MISONO AND SUSHI BAR, 669 V.F.W. Parkway-Rte. 1 (Chestnut Hill Village), West Roxbury, (617) 325-9919. $10-$16. A rare West Roxbury claimant to culinary attention, Misono shows that a Japanese-Korean menu can be workable, even lively, in the provinces. A small pretty place with a diverse clientele, but seek out the udon noodle soups, dumplings, anything fried, and spicy Korean dishes like stir-fried calamari.

FLORA, 190 Mass Ave, East Arlington, (781) 641-1664. $18-$25. Located in a renovated bank, the solo project of journeyman chef Bob Sargent is strong on grillwork and full of catchy touches, like the arugula-fennel-calamari salad, and the intensely garlicked escarole under the leg of lamb.

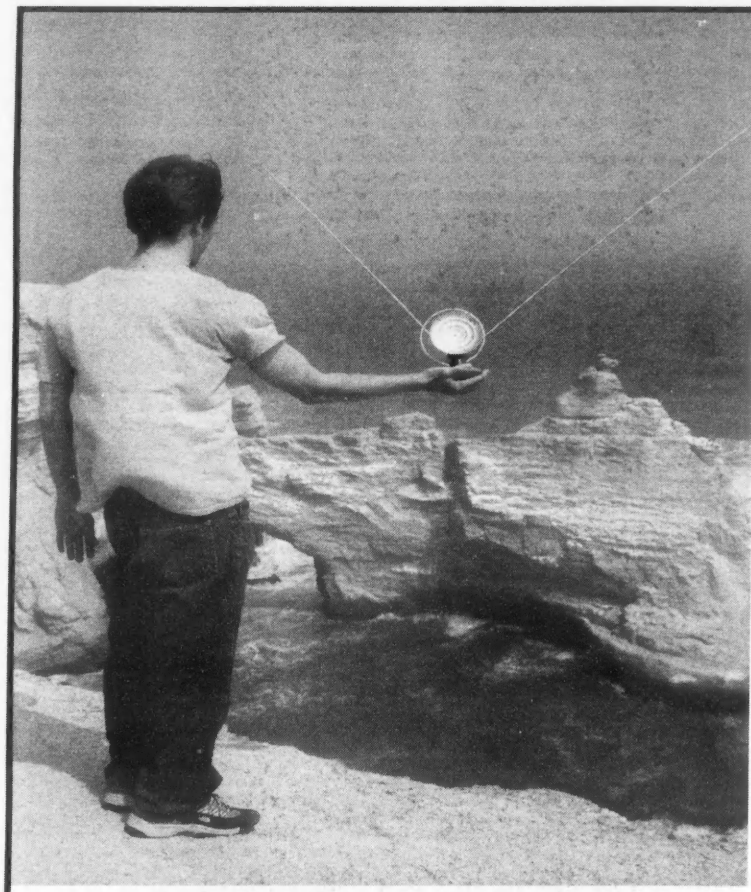
JAKE & EARL'S DIXIE ROADHOUSE, 220 Moody St., Waltham, (781) 894-4227. $11.95-$17.95. This Waltham storefront and sometime blues bar isn't where you might think to look for fine smoked barbecue and fried delights, but the owners used to work at the East Coast Grill, and their new place works as a kind of paperback version of the early East Coast: barbecue, big portions, major spice. They didn't snag the condiments nor stay for the seafood lessons, but they get some of the sense of fun. The pulled pork rules, but the burnt ends are good eating, the fried jalapenos are deadly, and the homemade ice cream from nearby Lizzie's will calm your mouth.

PROSE, 352A Mass Ave, Arlington, (781) 648-2800. $14-$21. Behind the curious name lurks a cheery, if bare-bones, corner restaurant entirely dedicated to the creative flights of its chef and owner, Debbie Shore. The menu rarely repeats itself from night to night, and regular visitors are treated to a series of rewarding experiments with more ingredients than we have space to list. Search out the soft wild-mushroom polenta and any dish that includes grilled fish.

TUSCAN GRILL, 361 Moody St., Waltham, (781) 891-5486. $13-$21. Actually focused on the wonderful food of Tuscany, actually featuring outstanding grilled squid, shrimp, steak, and duckling, this is the North Italian boutique restaurant that delivers more than it claims. Food good enough for tuxedos in a room informal enough for sweaters. Don't miss the gnocchi or the cacciucco (fish stew) in your rush for the grilled dishes. Terrific wines, too.

taste buds

If you're a tuna fan, we've got the event for you. On November 17, at 6 p.m., Harvest (44 Brattle Street, Cambridge) presents "Toro, Tonna, Tuna," an event featuring five tasting courses accompanied by wine, and hosted by angler Jeff Jendras. The menu includes bluefin-tuna carpaccio, bluefin-tuna tartare, and seared bluefin tuna, and the cost is $39, not including tax and gratuity. Call (617) 868-2255 for reservations and information.



Ignacio Lang, *Looking for a Signal (Buscando un senãl)*, 1999–2000 (detail).

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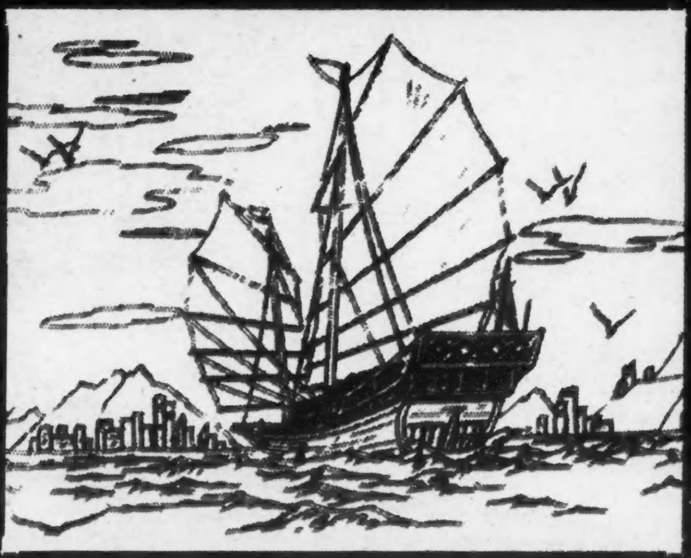

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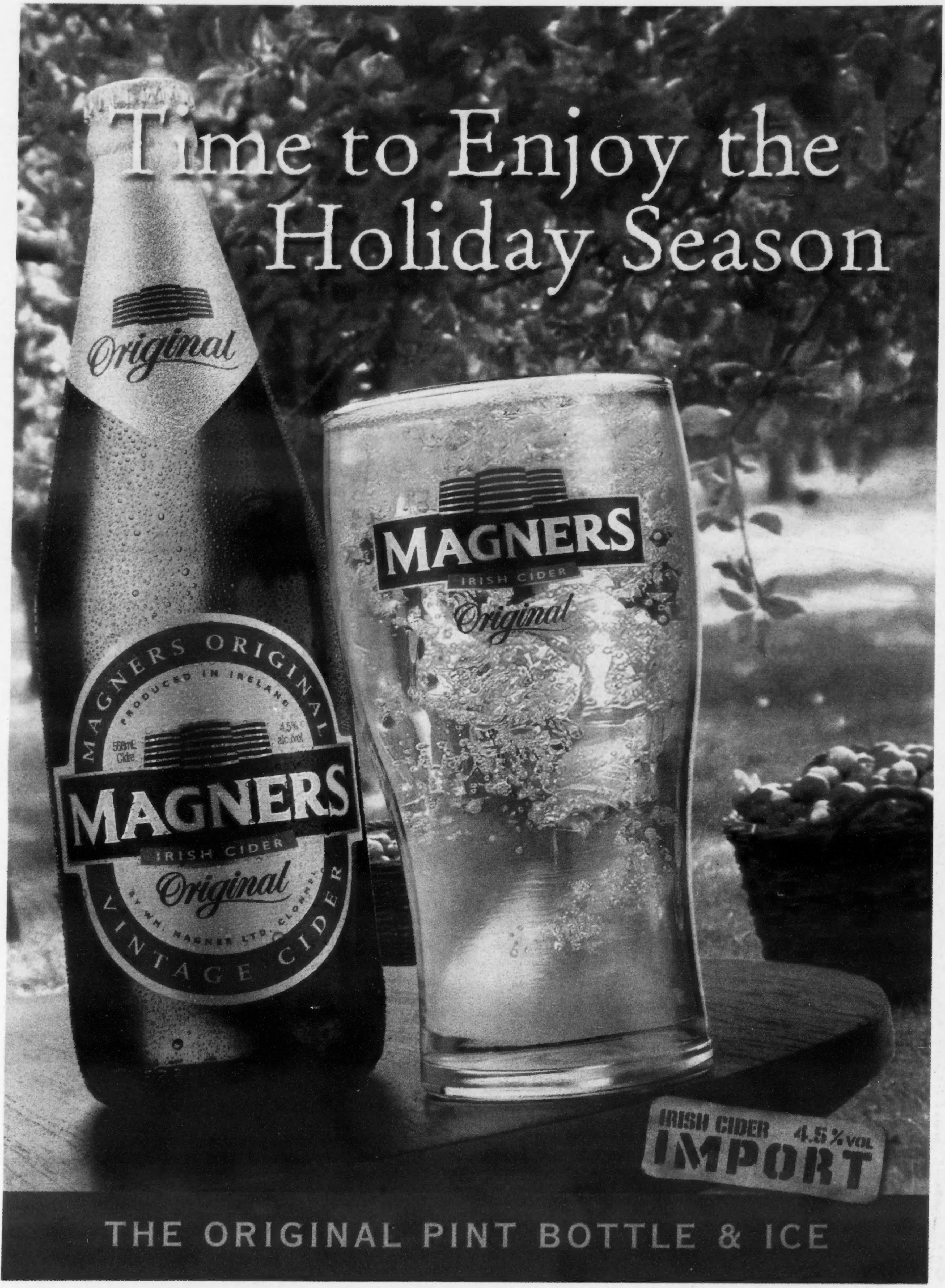
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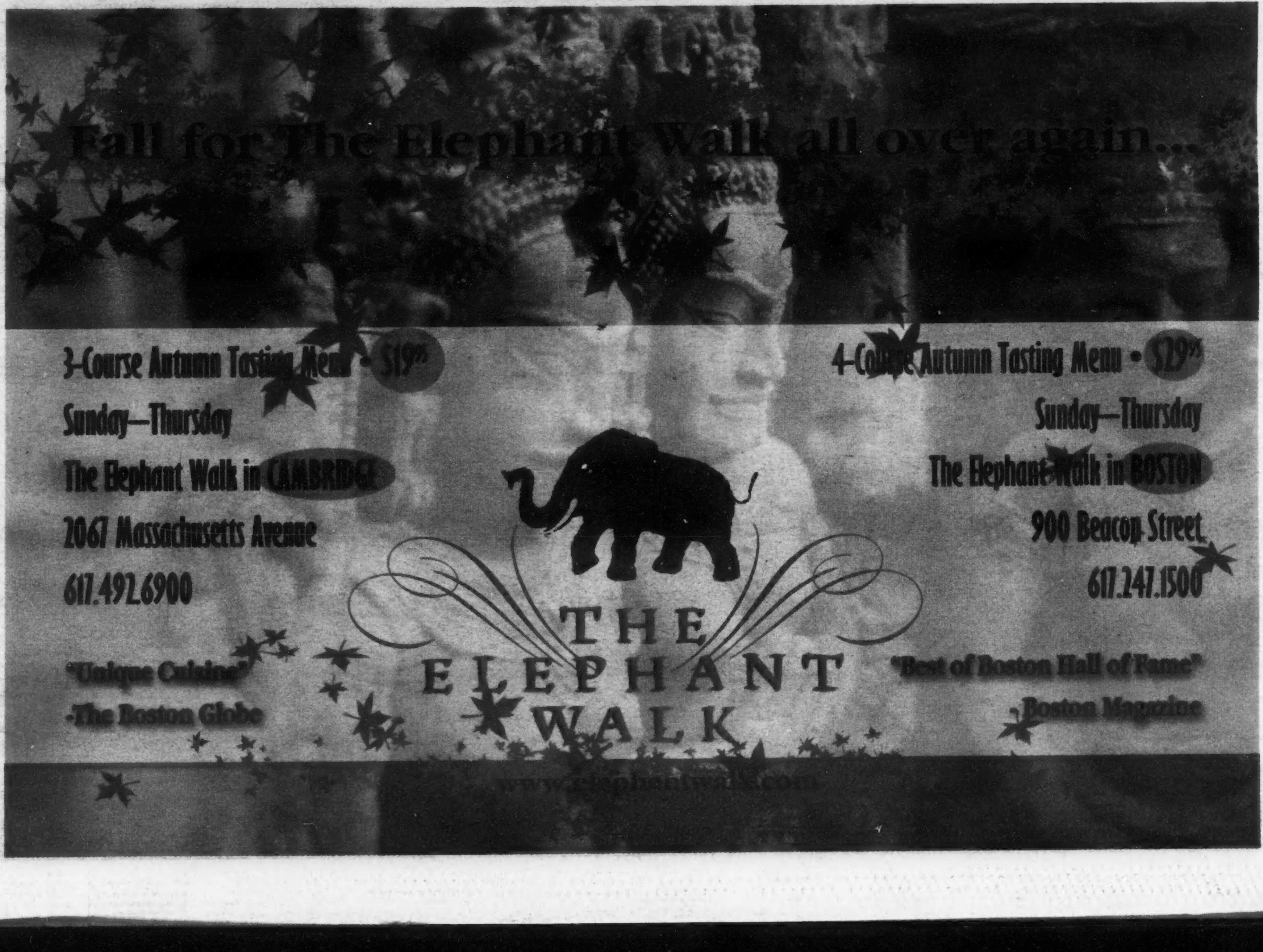
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Compiled and written by Matt Ashare, David S. Bernstein, Carolyn Clay, Camille Dodero, Dan Kennedy, Peter Keough, Nina MacLaughlin, Mike Miliard, Genevieve Rajewski, Adam Reilly, Nina Schwartz, Ruth Tobias, and Tamara Wieder.

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food & drink

THOM PARSONS

FOOD FOR THOUGHT

By Ruth Tobias

THIS YEAR, we Bostonians finally showed the world there's a method to our mad, mad loyalty. It does go rewarded — and how. The proof isn't only in the sports pages, either; it's also right here in this supplement, as we give props to the bars and restaurants that have nourished us and slaked our thirst through some long, hard seasons of disappointment and disgrace. If, among the winners of 2004, there are as many old stand-bys and comeback kids as newcomers, as many genuine neighborhood joints and holes-in-the-wall as world-class destinations, it only goes to show how our seemingly provincial hesitation in the face of all things novel and trendy is really just a matter of our admirable fidelity to the familiar, in good times and bad.

Oh, there are exceptions, of course. This year's survey finds a number of first-timers in its ranks, some of which are indeed at the culinary forefront. The Organic Garden Café, in Beverly, for instance, is a mecca for the vegan and raw-food movements, the only place in Massachusetts (and indeed much of New England) where all the "cooking" is done in low-heat dehydrators rather than in conventional ovens. On the flip side, Bukowski Tavern makes the cut with a beer selection more than worthy of its boozy namesake, above-and-beyond pub grub, and a cooler-than-cool — but never cooler-than-thou — vibe. Meanwhile, those of you who are, in fact, cooler-than-thou — and by the way, more power to you — have been kind enough to share Via Matta with the rest of us, so that we too can bask in the trattoria's golden glow, suavely sipping prosecco and munching on antipasti. And when pressed to name a worthy newcomer, we've risen to the occasion with two of the most precocious babies on the block: Union Bar & Grille, which is redefining the casual neighborhood place in ways that might be radical if they weren't so refined; and Tamarind Bay, where we're tasting Indian food — made to order by a native celebrity chef — as if for the first time.

Then there are those former flames to whom we've returned for a second honeymoon, since we never stopped loving them in our heart of hearts. In its current ultracolorful incarnation, UpStairs on the Square conducts a three-category sweep of the polls, proving that ex-landlord the Hasty Pudding Club's loss is the dining public's gain. So is the heat wave spreading across spots that recently seemed dormant — the Blue Room and Tremont 647, whose high-energy, funky brunches are proving as popular in the post-millennium as they were in the '90s; Rialto, which still can turn an otherwise-average evening into a special occasion, and a special occasion into a singular event; and the Golden Temple, showing not a spot of tarnish over the decades (though there might be a spot or two of grease from our beloved pu-pu platters).

Finally, there are the old faithfuls, our perennial picks. Of course, if we make some predictable choices, it's because the places we've chosen have remained startlingly fresh and original. Places like Christina's, where whole new worlds of flavor open up in the form of ice-cream scoops. Places like the East Coast Grill, serving up seafood and barbecue that still knock our socks off, and not just on Hell Night. Places like the first and last names in Beantown tapas, Dalí and Tapéo; like Finale, where the sugar highs are truly haute; and like the Franklin Café, whose popularity endures the old-fashioned way: by deservingly enthusiastic word of mouth.

So what's next? Despite our penchant for tradition, it's not so easy to say. Even as the retro steak-house boom shows no sign of abating — Smith & Wollensky and the soon-to-open Ruth's Chris Steak House being only the latest in a spate of high-end heifer joints — buzz continues to build around ventures that are far more conceptually daring. Just as Meritage, La Morra, and Restaurant L have pushed niche dining to new levels (via food-and-wine pairing, Venetian tapas, and Asian fusion, respectively), Umbria promises to introduce us to a region of Italy unjustly overshadowed by Tuscany. Meanwhile, Sibling Rivalry's Robert and David Kinkead are channeling their competitive streaks, on the Freudian theory that sublimation is a formidable creative force — all for our dining pleasure. You see, we really are willing to experiment around here, to try new places and learn new things. If we also have a tendency to fall back on what we know — well, that's just what we call keeping the faith. ■

Ruth Tobias can be reached at ruthtobias@earthlink.net.

EDITORS' picks

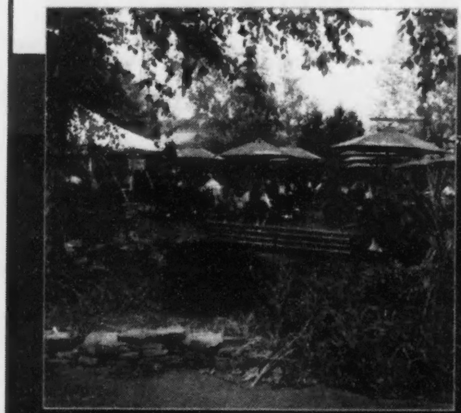
Best excuses for a siesta

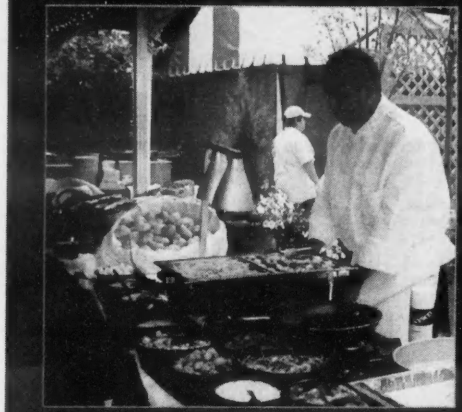
If we're really supposed to work from 9 to 5, then why did God give bars daytime hours? Especially sexy, sophisticated wine bars that serve steak tartare and fried clams, homemade hot dogs and Malpeques on the half-shell? From that perspective, it seems the angels themselves must look kindly on afternoons spent quietly at **The Butcher Shop** or **B&G Oysters Ltd.** — or both in succession, given their miraculous proximity — and if your boss doesn't look similarly, he can take it up with them. Meanwhile, you can just settle into your seat — it's the only time of day you're sure to get one — along the sunny window ledge at Barbara Lynch's genuine charcuterie with a glass of big, chewy red, or at the silvery raw bar of her sleek shellfish shack with a glass of crisp, herbal white, until you feel sufficiently refreshed to saunter back to work, European-style. Hey, it's either that or the shade of a big sombrero.

The Butcher Shop, 552 Tremont Street, Boston, (617) 423-4800, www.thebutchershopboston.com; B&G Oysters Ltd., 550 Tremont Street, Boston, (617) 423-0550, www.bandgoysters.com.

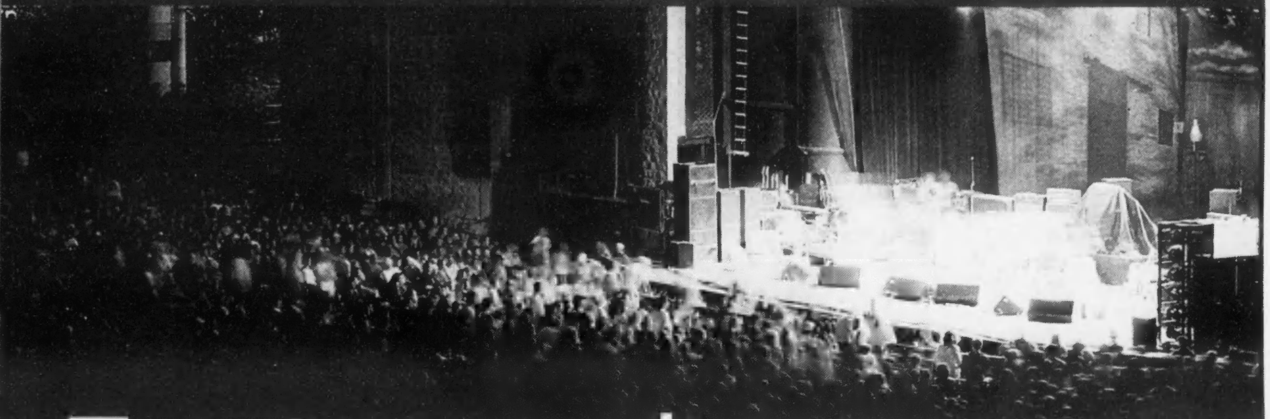
Continued on page 6

VIP *Where you are the star.*





Tweeter Center, Mansfield Massachusetts



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EDITORS' PICKS, *from page 4*

Best way to drink for free

The selection at **Bauer Wine and Spirits** on Newbury Street is a step or two beyond that of your typical corner package store. Specialty-beer manager Nick Blakey knows his stuff, and he's always happy to point you in the direction of something out-of-the-ordinary. A newly imported Sinebrychoff Porter, say, brewed in frozen Finland. Or Bert Grant's Fresh Hop Ale from Washington State, a veritable rarity here in New England. But the erudite epicures at Bauer do more than dispense advice: they also dispense free beer. Every week or two, usually on Thursday or Friday, the store offers complimentary tastings. On November 11, for instance, it'll get you ready (already?!) to "Fall into Winter Brews" by showcasing an assortment of warming beers such as stouts, eisbocks, and Belgian ales. November 26 finds Bauer proffering porters, those pitch-dark brews that are the precursor to stouts. So, bottoms up and here's to your health. Just don't be a mooch — buy something afterward.

Bauer Wine and Spirits, 330 Newbury Street, Boston, (617) 262-0363; www.bauerwine.com.

Best way to earn it

Home brewing is a lot of fun, but it's also a lot of work and a lot of mess. You've got to get everything flawlessly sterilized, there's the inevitable spillage to mop up, and there's a slew of buckets and tubing and bottling equipment in which to get tangled. The folks at **Deja Brew** in Shrewsbury offer an alternative — home brew at *their* house, and they'll deal with the aftermath. It's easy. Just peruse the 65 ready-made recipes — from bitters and bocks to pale ales and porters — and pick the style you want. Then get to work. Portion out the ingredients. Boil the wort (water and malted barley) in your assigned kettle. Add hops for flavor and aroma, and transfer to the fermentation vessel. Toss in the live yeast and tell the little buggers to get to work. Then go home. After two weeks of bubbling and burbling in temp-controlled rooms, your beer is ready to be bottled. Depending on the recipe, 72 22-ounce bottles will run you between $100 and $125. (Bottles aren't included, but labels are gratis — you can even customize them with your own artwork.) Once the fridge is stocked with the fruits of your labor, maybe you can have the Deja Brew staff over to *your* house, crack a couple of cold ones, and celebrate a job well done.

Deja Brew, Route 9, Shrewsbury, (508) 842-8991; www.dejabrew.com.

FLINT BORN

Banh Mi
NEW SAIGON
SANDWICH
tel. 617-542-6296
617-542-6296

ON THE CHEAP: *New Saigon Sandwich offers a menu full of items for under $3.*

Best spin on a beer-and-wine-only license

A beer-and-wine-only license usually is enough to make you groan at *any* establishment — never mind at a Mexican restaurant, where margaritas feel less like an option and more like required drinking.

However, **Tu y Yo** manages to transform this potential liability into a selling point. In addition to a number of traditional Mexican beers and Spanish, Chilean, and Mexican wines, the tiny fonda in Somerville's Powderhouse Square offers a number of *delicioso* beverages worth a special trip.

There, you'll find frutada — or beer with seasonal fruit — and three types of sangria: a spicy traditional version; a sangria blanca made with white wine and orange peel; and one featuring seasonal fruits. The Xi Tlalic ("Queen of the Stars") features either red wine with orange juice and strawberries or white wine with orange juice and mango. Michelada — or beer with salt, pepper, Tabasco, and lime juice — is a particularly spicy treat. But it's the chelada — beer with salt and lime — that satisfies margarita cravings.

Tu y Yo, 858 Broadway, Somerville, (617) 623-5411; www.tuyyomexicanfonda.com.

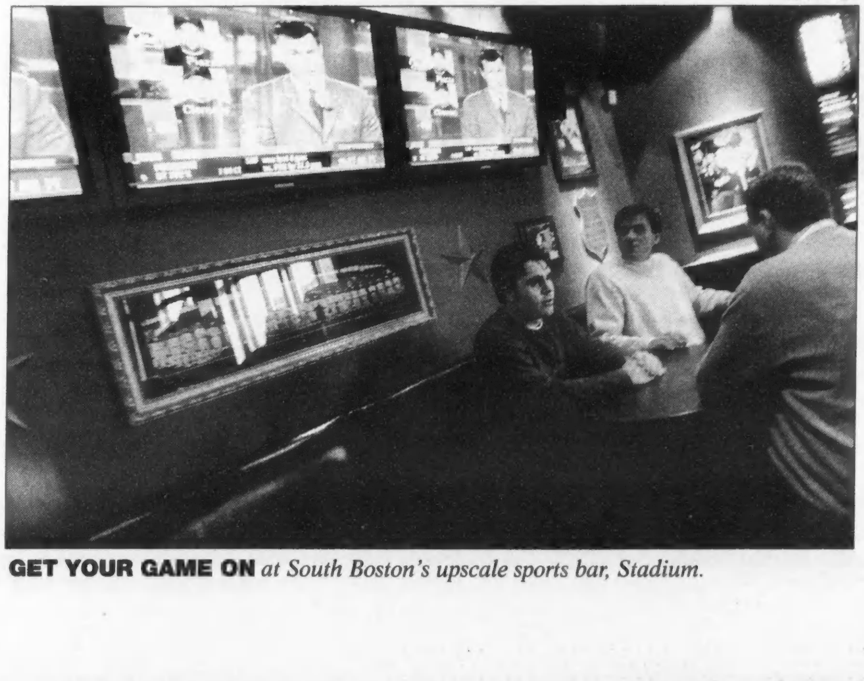
Best hideaway so hidden even you'll wonder where you are

"Okay. You know the Boston Harbor Hotel? No? Over on Atlantic Ave, kind of behind all the construction? Okay, now. You know where Intrigue is, through the foyer to the left? Well, it's not there. And you know where Meritage is, up the stairs and straight ahead? Actually, it's not there either . . . basically, just keep hanging rights, through the lobby and past all the couches, and eventually you'll find it."

Whew. You'd better take bread crumbs on the trek to **Rowes Wharf Bar** — assuming that, once you finally make yourself comfortable in this wonderfully dignified sleeper of a watering hole, you'll ever want to go home. At the center of the spacious interior — gleaming with polished mahogany and dotted with sofas and armchairs elegantly upholstered in crimson, tawny, and moss — is a long granite-topped bar lined with ruby-cushioned barstools whence an admirable lot of liquor flows. Single-malt Scotch is the specialty — the bar stocks more than 50 — but the champagne cocktails and martinis sparkle equally: the house Bellini, a blend of champagne and peach schnapps, boasts a garnish of brandy-soaked peaches, while the Heavenly Hazelnut — combining vodka, crème de cacao, and Frangelico — sports a nutmeg-dusted rim. Finally, when the munchies strike, the bar menu strikes back, with feeling: order a wrap and get a spinach tortilla stuffed with lobster, cured lemon, and melted leeks; ask for a slice of pie and get key lime lightly spiked with tequila and ginger. Come to think of it, they say you can't go home again anyway — so why not stay for one more round?

Rowes Wharf Bar, Boston Harbor Hotel, 70 Rowes Wharf, Boston, (617) 439-7000.

BEN RITTER



GET YOUR GAME ON *at South Boston's upscale sports bar, Stadium.*

Best place to get fast pre-theater dinner that's not fast food

Sure, you can grab pizza or a sandwich in the food court of the Transportation Building. But if you're heading for one of the playhouses in the Theater District and you want real food fast (even a glass of wine), belly up to the bar at **Legal Sea Foods**, where the blackened-raw-tuna sashimi ($12.95) or the Maryland-style lump crab cake ($12.95) will be in front of you practically as fast as a beer. We've turned up at Legal at 7 p.m. and been in our aisle seats at the theater at 7:30, belly full of tuna. Well, yeah, that *would* be quick, since they barely cook it — they just throw the pink, pepper-edged squares gorgeously over a bit of wasabi aioli with a little salad. But according to bartender Jimmy Shea, many menu items that fraternize with heat are equally quick. He advises against ordering anything wood-grilled or steamed (that takes longer), but recommends the Rhode Island calamari, the Cobb salad, even the lemon-caper sole or baked Boston scrod. And then you're out of there, many calories lighter than if you'd opted for a slice.

Legal Sea Foods Park Square, 26 Park Square, Boston, (617) 426-4444, www.legalseafoods.com.

Best upscale sports bar

With the Red Sox and the Patriots generating so much excitement this fall, legions of locals are becoming full-time sports fans. However, you don't have to give up a sophisticated night out just because your plans now revolve around your favorite team.

At **Stadium**, a polished new sports bar in Southie, there's no need to crowd around the bar for a good view of the game. With more than 30 flat-screen televisions mounted throughout the establishment, you can keep tabs on the score whether you're curled up in a leather booth or fixing your makeup in the bathroom.

The food, which includes sandwiches

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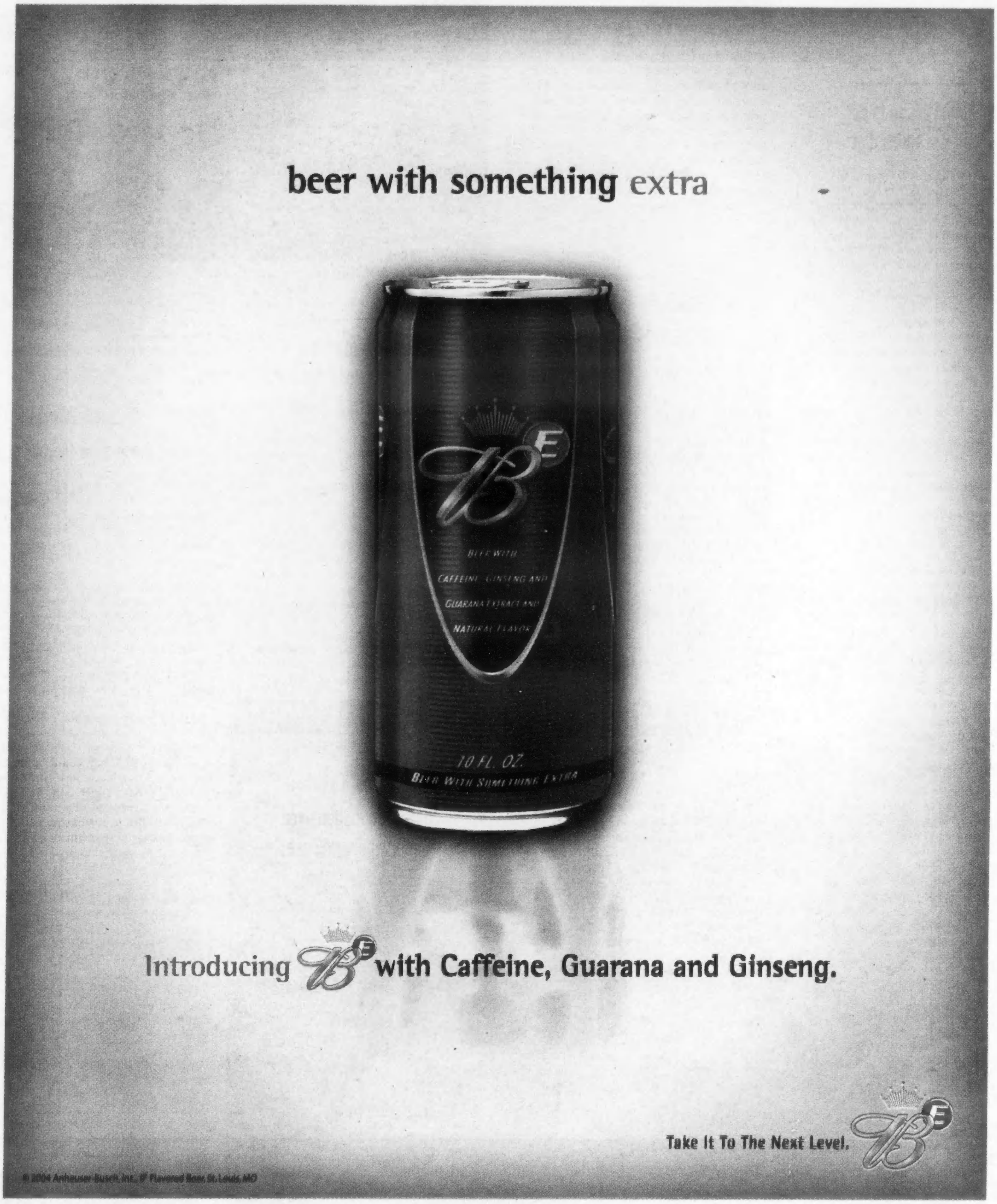
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EDITORS' PICKS, *from page 6*
and a build-your-own-appetizer plate, is far tastier than typical bar fare. And there is a solid menu of martinis and other cocktails in addition to the expected draft beers.

Stadium, 232 Old Colony Avenue, South Boston, (617) 269-5100.

Best reason to go on the Atkins diet

Even if you're not one to forgo carbs in favor of a carnivorous lifestyle, **Midwest Grill** in Inman Square will have you rethinking Atkins. The Web site for this perennially popular Brazilian eatery proclaims the restaurant the "best meat experience you've ever had" — and you'd be hard-pressed to argue.

Although there's a wonderful hot-and-cold buffet, the real draw here is the rodizio, a fixed-price dining experience in which waiters continually offer to carve you tender slices of meat from sword-like skewers. Yes, that's right. The best meat you've ever had, served right off a sword. Selections include beef, chicken, lamb, chicken hearts, and sausage, but it's the juicy pork that's the true showstopper.

For those who still crave a little starch, you'll gladly note that the buffet, where you'll find potatoes and rice dishes, is included in the cost of the rodizio.

Midwest Grill, 1124 Cambridge Street, Cambridge, (617) 354-7536; www.midwestgrill.com.

Best $3 menu

In a town where getting a decent meal for $5 is difficult, finding one for under $3 borders on impossible. But it can be done! At **New Saigon Sandwich**, on the western edge of Chinatown, a boxed meal of teriyaki chicken with sticky rice will set you back $2.50. A Vietnamese cold-cut sandwich — served on French bread, with an array of toppings — is a mere $2.25; the other seven sandwich options, ranging from barbecue chicken to vegetarian tofu, require an extra quarter. Big spenders willing to part with three bills have still more options on the boxed-meal front, including curried chicken or vegetables and tofu, both of which come with rice or noodles. The prices alone are shocking, but throw in the fact that these offerings happen to be quite tasty, and New Saigon Sandwich looms as one of Boston's best-kept culinary secrets. Give the PB&J a rest — at these prices, you really *can't* afford not to have Vietnamese for lunch.

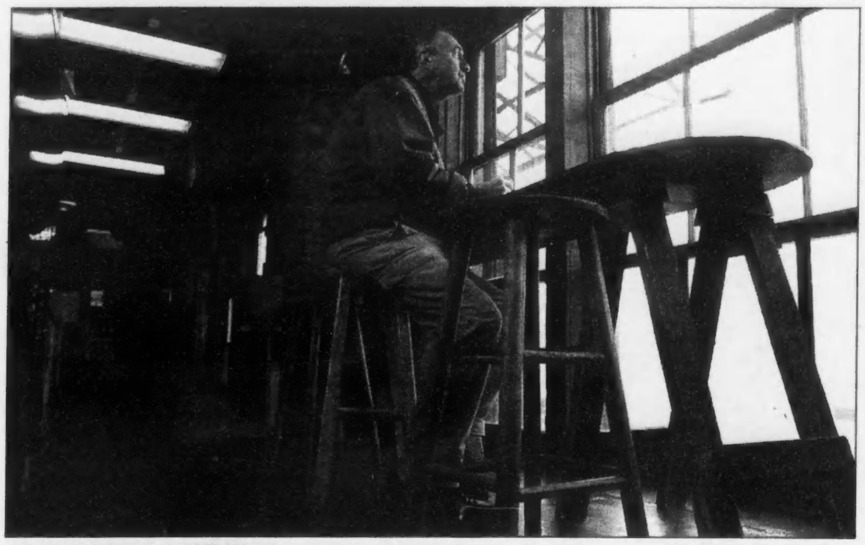
New Saigon Sandwich, 696 Washington Street, Boston, (617) 542-6296.

Best place to eat after watching *Babe*

Does eating carnitas leave you wracked with guilt? Do beatific pigs haunt your dreams after you've scarfed down a sausage? Next time the urge for something porcine hits, run — don't walk — to **Keith's Place**, a pork-free soul-food restaurant in Dorchester's Grove Hall neighborhood. As morning-menu choices such as sweet-potato pancakes, grits, and blackened catfish make abundantly clear, you don't need bacon to have a satisfying breakfast. (If you crave a cured-meat product, try the turkey sausage — it's a more-than-passable replacement.) Lunch, meanwhile, includes even stodgier choices, such as mac and cheese and liver and onions. With these kinds of choices, as well as a pleasantly mellow ambience, Keith's is worth a visit even if you don't suffer from a pork complex.

Keith's Place, 469 Blue Hill Avenue, Dorchester, (617) 427-7899.

PHOTOS BY ERIC LEVIN



ROOM WITH A VIEW: *Haymarket Pizza will soon boast views of the Rose Kennedy Greenway.*

Best restaurant for watching the Rose Kennedy Greenway take shape

Given the Bostonian propensity for delays and cost overruns, there's no telling when the Rose Kennedy Greenway will finally be complete. But Boston's new ribbon of parkland is already taking shape, healing the scars left by the Central Artery and reconnecting long-separated areas of the city. There's no better place to watch this transformation than **Haymarket Pizza**, which sits amid convenience stories and halal shops a stone's throw from where the John F. Fitzgerald Expressway once split Haymarket from the North End. Grab a slice and take a seat at the window — or, on a nice day, park yourself at one of the makeshift tables set up outside. As you look toward Hanover Street, you'll see an army of workmen and heavy machinery laboring to turn the Big Dig's detritus into a striking new urban landscape. It's a fascinating scene. And it doesn't hurt that the pizza is damn good.

Haymarket Pizza, 106 Blackstone Street, Boston, (617) 723-8585.

Best fresh air with your drink

With **Cuffs**, the new Jurys Boston Hotel offers a nice upscale Irish bar with fireplace and dinner service. (It's in the old Boston Police Department headquarters — get it? "Jurys"? "Cuffs"?) But especially enjoyable, at least in nice weather, is how the bar spills onto a pair of below-street-level outdoor decks. You can sit at the tables and enjoy the air while remaining protected from the wind; watch the people go by on Berkeley Street without their noticing you; and talk without fear of strangers' overhearing your conversation. The best of all worlds — and good drinks, too.

Cuffs at Jurys Boston Hotel, 154 Berkeley Street, Boston, (617) 266-7200.

Best craft-made beverage that isn't beer, ale, or stout

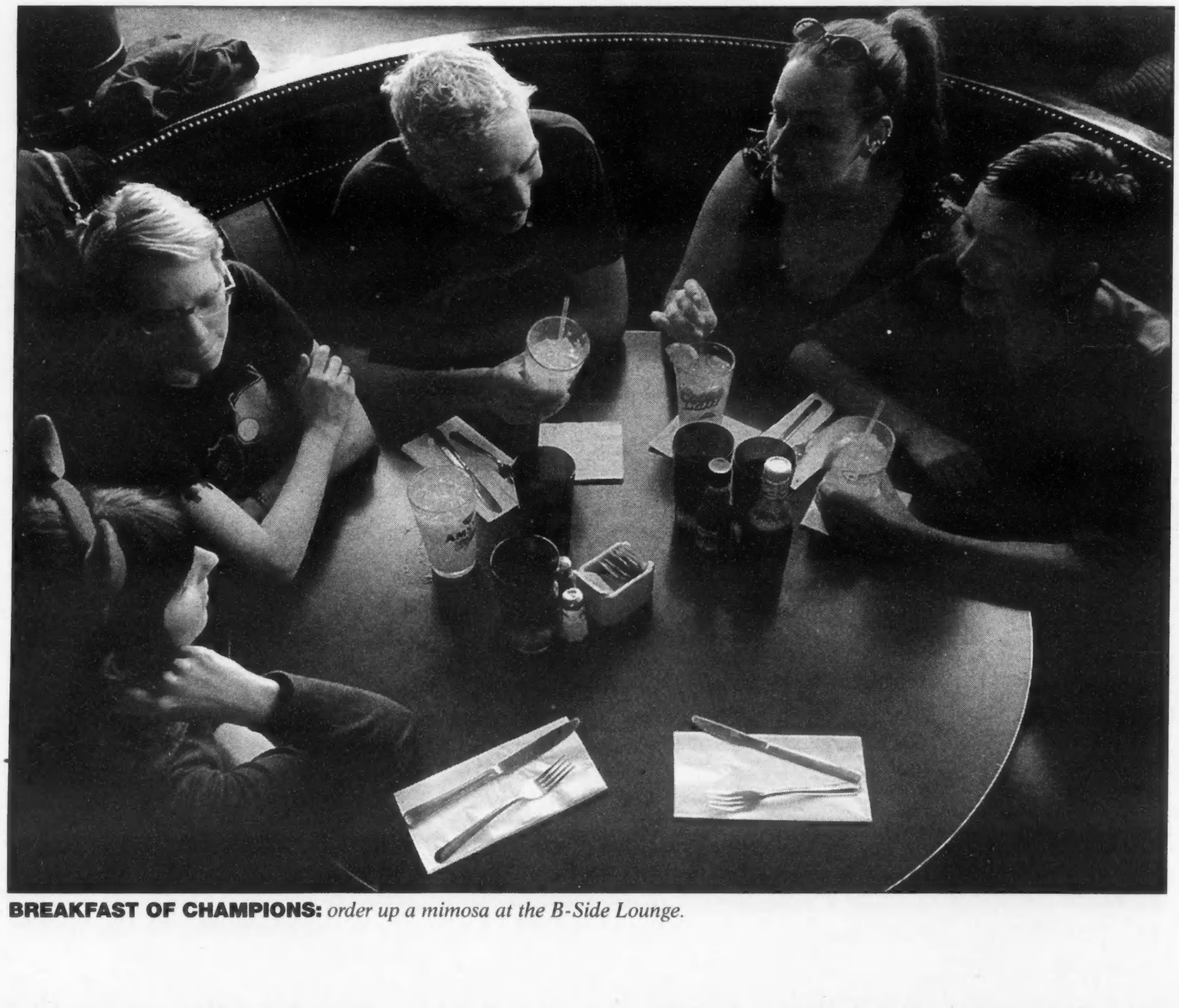
These days there's such a dizzying variety of locally brewed, high-quality, handcrafted beers that it almost would require a deliberate act to wind up with something truly awful. Not so with soda. Sweetened with corn syrup and loaded with artificial ingredients and colors, modern soda doesn't stack up well against even tap water.

Then there's **Mercury Premium Soda**, made by the Ipswich-based Mercury Brewing Company, whose best-known product is Ipswich Ale. First, Mercury Premium Soda is made with cane sugar rather than corn syrup. So what? Sweet is sweet, right? Well, no. Corn syrup gives soda an icky, heavy quality. Soda made with cane sugar, by contrast, tastes cleaner and somehow feels lighter on the palate.

Second, Mercury comes in a wide array of unusual flavors. There are a few classics, such as cream, root beer, and birch beer. But you also can get orange cream, black cherry, grape, watermelon, and even coconut, among other flavors. All have a remarkably authentic taste. All are caffeine-free, too, if you go for that sort of thing.

Mercury Premium Soda isn't particularly easy to find, but according to the company's Web site, there are a few stores in downtown Boston, Allston, Cambridge, and Somerville that carry it. Get online to find a store near you.

Mercury Premium Soda, www.mercurybrewing.com.



BREAKFAST OF CHAMPIONS: *order up a mimosa at the B-Side Lounge.*

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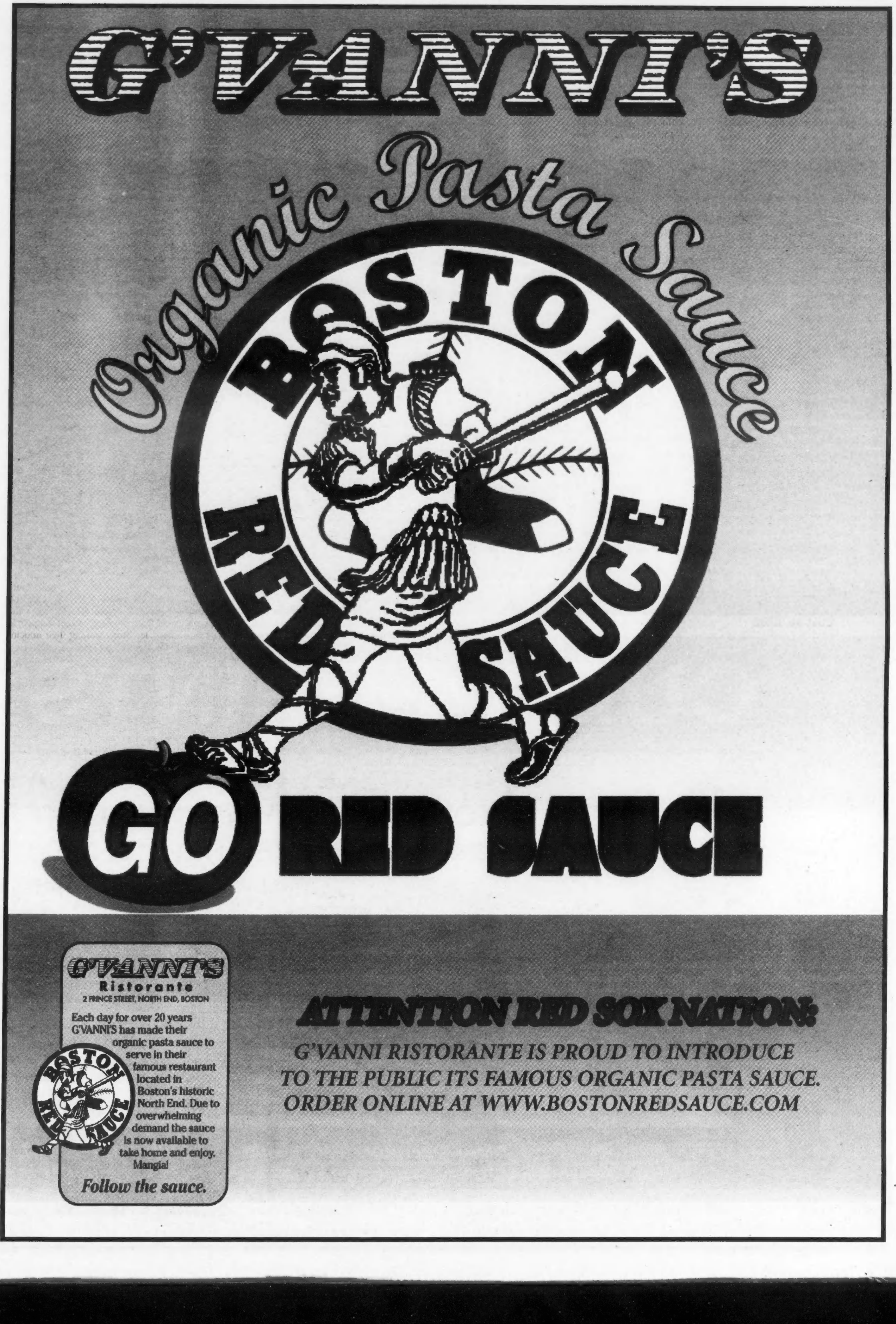

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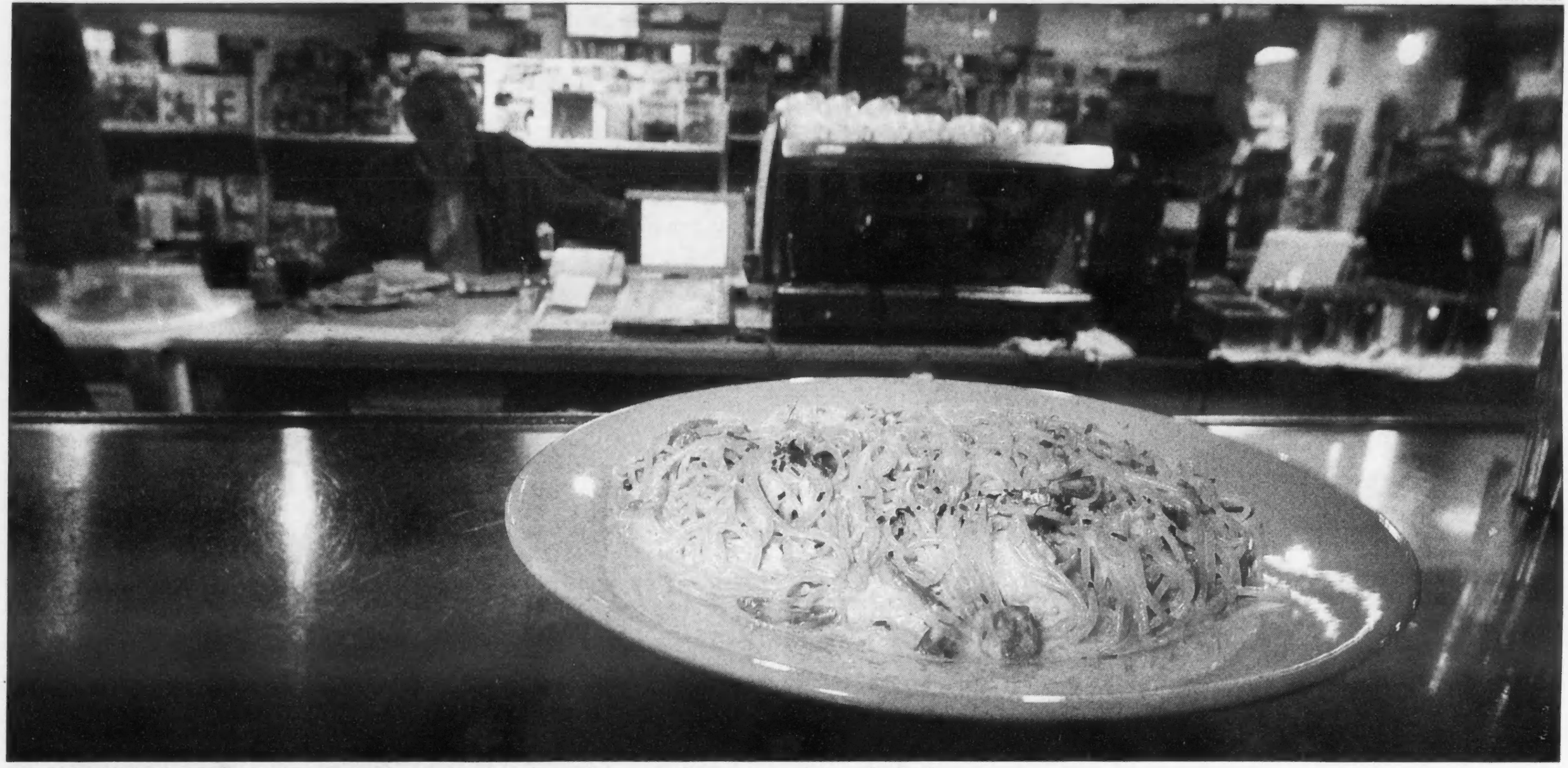
BEN RITTER

SO THE STORY GOES: *Trident Booksellers and Café is the perfect spot to linger over a plate and a book.*

EDITORS' PICKS, *from page 8*

Best place to read and feed

If you're looking for a spot to nosh or sip a latte while sampling a bookstore's wares (or perhaps even writing a book of your own), we suggest heading for **Trident Booksellers and Café**. Not only will you support local, noncorporate enterprise, but you'll also avail yourself of amenities not considered by the soulless mega-entities of consumerism. A dozen variations on tarot cards and other instruments of arcana. A perpetual breakfast, including one of our favorites, the Salmon Scrambler. Or a genuine pot of linden tea in which to dip your madeleine for a Proustian moment, and free wireless to help you search for your lost time. "We even have a Tibetan man come in to make our Tibetan momos," adds marketing and events coordinator Jeana Connaughton.

But one thing Trident didn't offer until recently was celebrity readings (they've had sightings, with Drew Barrymore and Alanis Morissette among the more recent), an omission the store recently rectified with readings from the likes of Malachy McCourt, Erin Hart, and Thais Mazur. "The other bookstores are doing it," admits Connaughton. But none of them offers genuine Tibetan momos on the side.

Trident Booksellers and Café, 338 Newbury Street, Boston, (617) 267-8688, www.tridentbookscafe.com.

Best place to feel as if you're on MTV India

Truth be told, we've never seen MTV India, but after spending some time standing in line at **Punjabi Dhaba** in Inman Square, where the Indian pop-music videos squall from a television in the corner, we can imagine a little what it's like. Despite Punjabi Dhaba's cramped quarters, you can't help but be swept out of your sneakers and into tales of epic romance and mountainside love songs — not quite *The Sound of Music*, but something riotous, passionate, and really high-pitched. Almond-eyed beauties gaze into the eyes of their men, then flee from embrace, their suitors at their heels. It's story and song and dance. And it's a good way to pass the time while you wait in line, which you inevitably will here. (We're not the only ones who rank this place best.) There's a roadside appeal to Punjabi Dhaba, making for a cool balance between grand-scale pop and Indian-style truck stop.

Punjabi Dhaba, 225 Hampshire Street, Cambridge, (617) 547-8272.

Best place to drown yourself in feta cheese

Every city has its own raging debate over where to get the best slice of pizza. Thin crust, thick crust, sweet sauce, no sauce. In the quarrel, other pizza-parlor offerings are overlooked. Take, for example, the Greek salad, that pizzeria-menu mainstay: olives, feta, tomatoes, and cukes, with the creamy white dressing that isn't Italian. In Teele Square, there's **Angelina's**. It looks about like any other neighborhood joint. You've probably got one just like it at the end of your block. But all pizza places are not created equal: no one does Greek salads like Angelina's. The veggies are fresh, and just as important, so's the feta. The mound they scoop on top isn't the powdery dehydrated grit of most places, but a pile of crumbly moistness. Grab a side of onion rings (also top-notch). And sure, pick up a pie while you're at it. A salad may not be the thing for which a pizzeria wants to be known, but if Greek salads enter the pizza-place fray, it'll be Angelina's every round.

Angelina's Pizzeria, 230 Holland Street, Somerville, (617) 776-1240.

Orange Cream Soda Pop
Birch Beer Soda Pop
Black Cherry Soda Pop
Lemon Lime Soda Pop
MERCURY

MESSAGE IN A BOTTLE: *Mercury Premium Soda, made by an Ipswich-based company, tastes clean and light.*

Best underground bar

We're not talking subversive. We're not talking secret, alternative, or anti-establishment. You don't need an invite and there's no private password. This bar is, quite literally, below street level. And that's the only underground thing about it. Because who needs the transgressive all the time? There are nights (and afternoons and, all right, the occasional morning) when all we want from a bar is some quiet, a place to enjoy a pint (or, all right, nine) entirely without pomp and pretense. The **Cellar**, a warm den below Mass Ave between Harvard and Central Squares, provides exactly that. Dim without sacrificing cheer, quiet without being dreary, this basement bar has proved our choice destination many an evening. On Thursday and Friday nights, look for the warmest-hearted bartender you'll ever encounter.

The Cellar, 991 Mass Ave, Cambridge, (617) 876-2580.

Best second impression

When **Jer-ne** — phonetic for "journey" — first opened back in 2001, the reaction was a knee-jerk of negativity; critics claimed the fusion-oriented restaurant's edge didn't cut so much as chafe, and it seemed to rub Boston's relatively conservative dining public the wrong way too. But three years, a couple of drawing boards, and one new chef — Ulrich Koberstein — later, the Ritz on the Common's signature restaurant is as quiet a success as it had been a flagrant fiasco. In a contemporary-yet-warm setting that glows at sunset, with an exhibition kitchen to add a dash of drama, diners are digging into dishes that fuse less and fulfill more: sushi-grade salmon enters into a delightful dalliance with its smoked counterpart; Madeira and truffles lend musky dignity to grown-up macaroni and cheese; house-made sorbets in flavors such as blood-orange and mojito are the utmost in velvety-yet-juicy refreshment. Maybe Jer-ne should take a new name: Des-te-na-shen.

Jer-ne, Ritz-Carlton Boston Common, 12 Avery Street, Boston, (617) 574-7176.

Best big Sunday-morning mimosa

A good Sunday-morning or, ah, -afternoon brunch is nothing to shake a stick at, especially on those Sundays when you're in rather desperate need of coffee and comfort food. And a cute little wineglass filled with champagne and orange juice can be a nice touch. But fill a man-size pint glass with ice, pour a healthy dose of champagne over that, top it off with a splash or two of fresh-squeezed orange juice (or, if you're feeling somewhat adventurous, grapefruit), and

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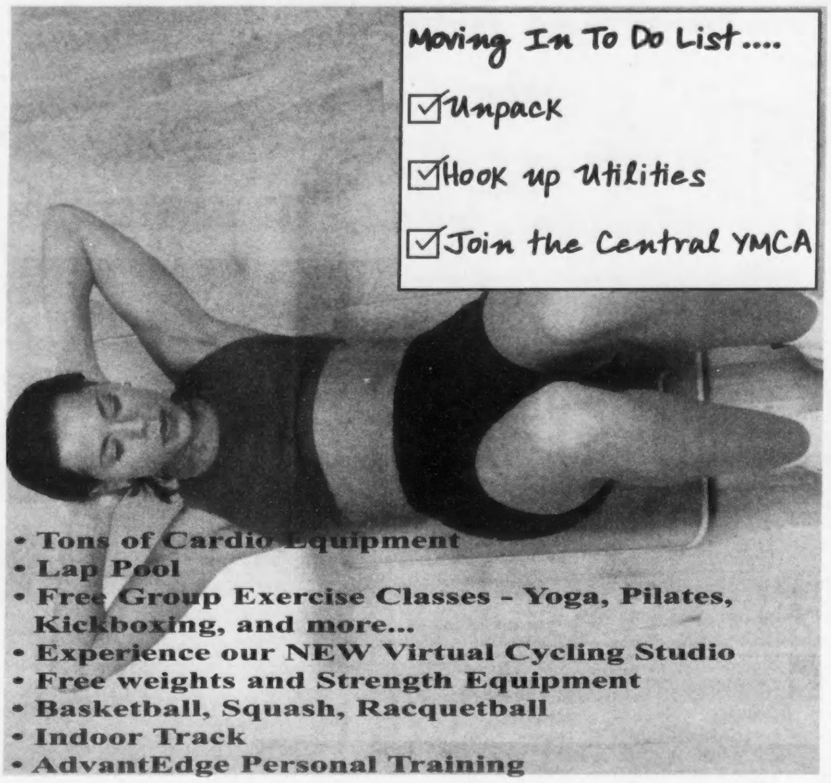

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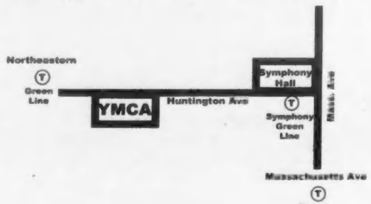

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food & drink

EDITORS' PICKS, *from page 10*

you've got the perfect start to a lazy Sunday afternoon. Order a second and you've got yourself a little party. It all happens at the **B-Side Lounge**.

B-Side Lounge, 92 Hampshire Street, Cambridge, (617) 354-0766.

Best use of a fry-o-lator

Here's a little noontime quiz: when asked by your lunch companions what you're in the mood for, how often do you say, "Oh, just something nice and light"? Now, how often are you actually thinking, "Damn hell, something deep-fried and super-nasty"? Bonus points for picturing that something as coming from **Galleria Umberto**. This no-frills-and-for-that-matter-barely-any-basics rosticceria in the North End enjoys an almost-cult following for its authentic, not to mention dirt-cheap, renditions of Sicilian snacks such as arancini — breaded and deep-fried rice balls the size of oranges (hence the name) stuffed with cheese and peas or, as in this case, ragù — and panzarotti, elliptical mashed potato-and-cheese croquettes. Crisp and crunchy on the outside, gooey yet textured on the inside, Umberto's goodies are the best we've had outside of the train station in Palermo, and way out of the league of your average jalapeño popper. You might not feel virtuous afterward, but you sure will feel good.

Galleria Umberto, 289 Hanover Street, Boston, (617) 227-5709.

Best reason to join a mailing list

If you've ever eaten there, you know it's one of the most expensive restaurants in the city. Which is why the monthly **wine dinners at the Federalist** are such a good deal. For $100 — including tax and gratuity, no less — patrons enjoy a champagne–and–hors d'oeuvres reception, followed by a four-course sit-down dinner prepared by acclaimed executive chef David Daniels and accompanied by complementary wines. On a normal night at the Fed, that kind of decadence would set you back far more than a C-note, but if you're smart enough to get yourself on the restaurant's mailing list, you'll receive advance notice of these special events — and if you're *really* smart, you'll make reservations, because the Fed's wine dinners *always* sell out.

The Federalist, XV Beacon Hotel, 15 Beacon Street, Boston, (617) 670-1500, www.xvbeacon.com.

Best way to make the most of your wardrobe

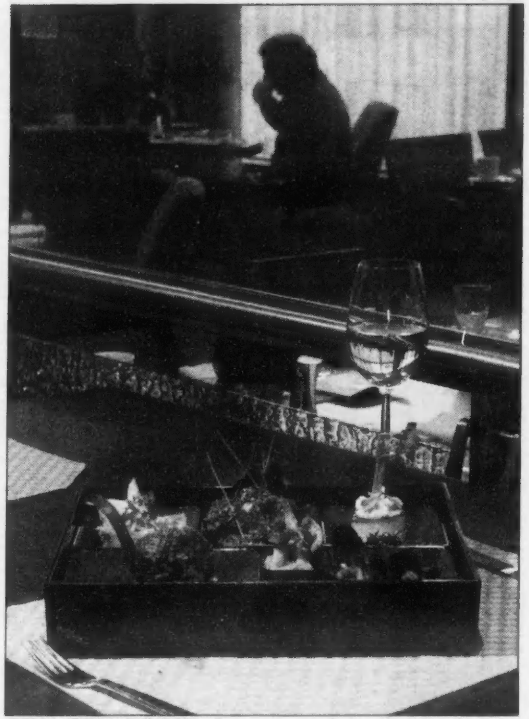
It all depends on what you want to wear.

Let's say you want to put on your Sunday (or Friday-night, more likely) best, see and be seen, sip some drinks, and not break a sweat. Well, then dress to impress and drop by **Sonsie**, the Newbury Street establishment that's been serving well-made martinis (just right, in a large chilled glass) and eclectic gourmet meals (the brick-oven pizzas are intriguing) with style and class for a decade. The jazzy, lounge-y, leather-y ambiance opens early and closes late, making it the perfect place to gussy up for breakfast, lunch, or dinner. Sit at a sidewalk table to gawk at Boston's elite, or sit at the bar to gawk at the waitstaff.

If you're looking to don your funkier garb, but still want to feel like you're going out in style, head over to **Kings Bowling Alley**, an adult fun house (whose manager also oversees Sonsie) complete with bowling, billiards, and a lounge. The vibe is more casual, but you can still order martinis and dishes like salmon, fondue, and steak. The 16-lane, disco-lit alley pumps in music that's a little less relaxing, but a lot more fun to dance to — especially in bowling shoes. Who knows — maybe the specialty-drink concoctions will help your score. And if you want to make even more of a fashion statement, you can always buy a bowling shirt in the lobby.

Sonsie, 327 Newbury Street, Boston, (617) 351-2500; Kings Bowling Alley, 50 Dalton Street, Boston, (617) 266-2695.

MIKE MERGEN

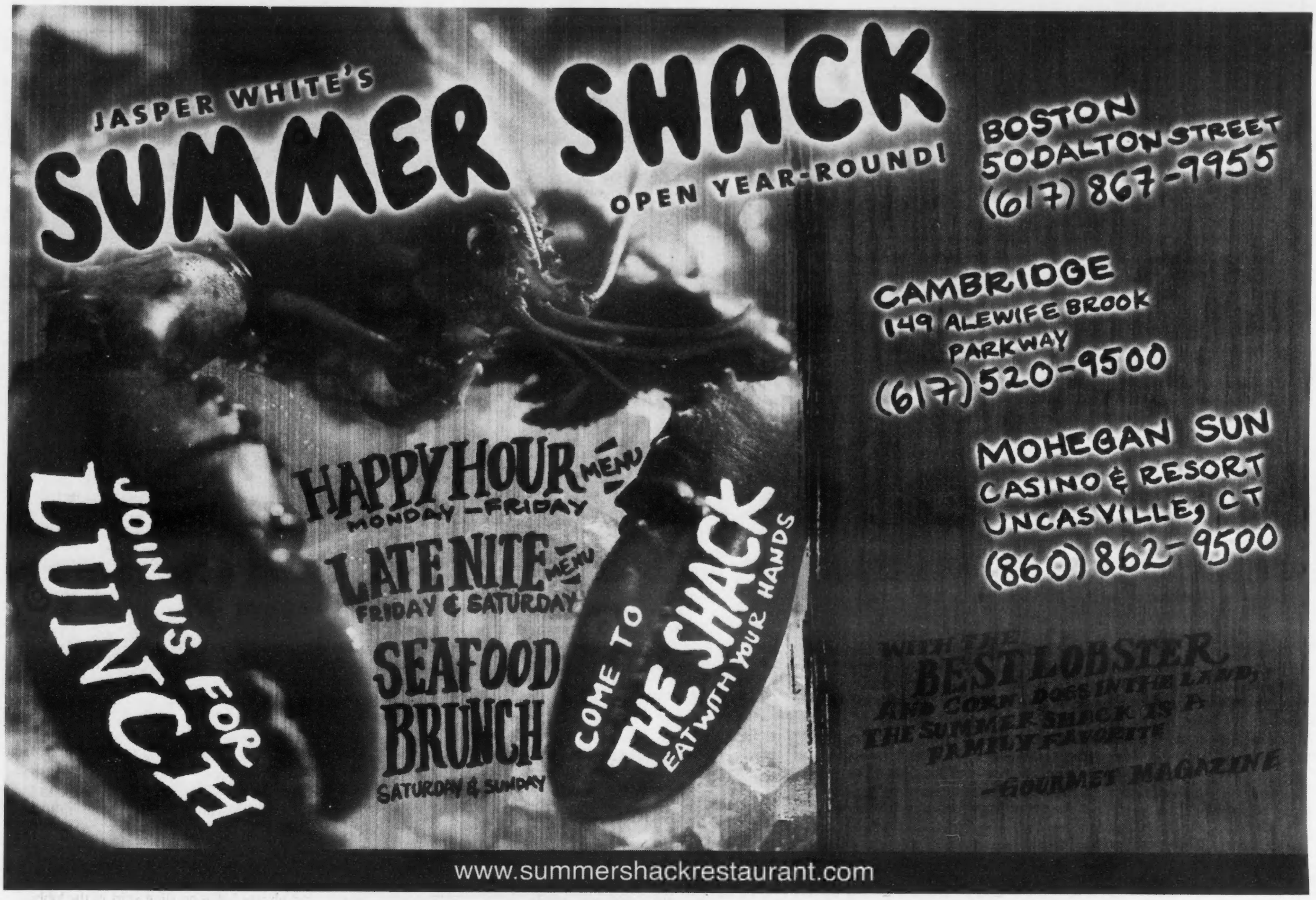


TRY, TRY AGAIN: *Jer-ne wasn't a winner when it opened in 2001, but it's got our attention now.*

Best places to pretend you're a true New Englander

Just because you went to school here or live here doesn't mean you're a Bostonian. Bostonians don't fear the cold and snow, they embrace it. Bostonians don't get dressed up to go to the symphony on Saturday night, they wear their sensible shoes and flannels and go on Friday afternoon. And Bostonians — true sons and daughters of New England — don't fear the social consequences of baked beans, a Puritan delight (to employ a local oxymoron). The best baked beans in town can be had at **Durgin-Park**, the venerable Faneuil Hall dining room that's overrun with tourists and day-trippers on weekends but bustles with natives during the week, and at **Summer Shack**, a faux-seaside eatery with two in-town locations and a third under construction at Logan Airport. There's nothing fake about either crock of beans. Durgin's are a bit soupy; the Shack's a bit dry. Both would please a Lowell, even a Cabot. And one of this town's best-kept secrets is the Shack's corned-beef boiled dinner, usually available in March before St. Patrick's Day. Last year the *New York Times* had the sense to send a big-foot food writer to scoop the local scribes on the hearty and sublime magnificence of chef/owner Jasper White's secret recipe for corning his own beef. If all were fed on a steady diet of White's New England–inspired cooking, Red America would vote Blue.

Durgin-Park, 340 Faneuil Hall Marketplace, Boston, (617) 227-2038, www.durgin-park.com; Summer Shack, 50 Dalton Street, Boston, (617) 867-9955, and 149 Alewife Brook Parkway, Cambridge, (617) 520-9500, www.summershackrestaurant.com.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ERIC LEVIN

DIVE IN: *grunge-seekers flock to T.C.'s Lounge, a winner for best dive bar.*

ADAM ROBERTS

WHAT'S YOUR PLEASURE? *Avalon's a winner in the dance club/night, hip-hop club, and techno club categories.*

Continued from page 10

your very own stein engraved with the literary legend of your choice. For beer, Bukowski is bar none, with service as surly as the inebriated ink-slinger.

B-Side Lounge, 92 Hampshire Street, Cambridge, (617) 354-0766; Bukowski Tavern, 50 Dalton Street, Boston, (617) 437-9999, and 1281 Cambridge Street, Cambridge, (617) 497-7077.

Best comedy club

Every Thursday night at the Cantab Lounge, Central Square's multifarious dive, the **Tribe** holds court. Started in 2003 as an artists' collaborative, the Tribe seeks to support creativity and generate audiences, making a name for itself and its artists on the local and national arts-community stages. And it seems to be succeeding: last year the Tribe won in our readers' poll as best-kept secret. This year it gets the nod for best comedy in Cambridge. Its weekly showcase at the Cantab, "The Tribe Presents," includes four half-hour slots filled with some of the funniest, fringiest comedy you'll find. There are improv-comedy ensembles, stand-up comics, and sketch-comedy teams. And occasionally you'll see a short film or a music group. "Gather 'round," goes the tagline, and it appears folks are doing just that.

The Cantab's Tribe is still in the up-and-coming stage, but across the river in Boston, the **Comedy Connection** caters to the already up-and-come. Connection alumni are a who's who of funny: Chris Rock, Dave Chappelle, Kevin Nealon, and Steve Sweeney have all performed here. And *Phoenix* readers aren't the only ones laughing: *USA Today* voted the Connection the best comedy club in the country. The Quincy Market joint boasts that it's the only comedy club in Boston with reserved seating; that there's not a bad seat in the house; that there's never any waiting outside in the cold; and that there are local and national acts every night of the week.

The Tribe at the Cantab Lounge, 738 Mass Ave, Cambridge, (617) 354-2685; Comedy Connection, 245 Quincy Market, Faneuil Hall, Boston, (617) 248-9700, www.comedyconnection.com.

Best dance club/night

If dance clubs in Boston are islands, **Avalon** is Ibiza, the Hub's party capital, attracting cosmopolitan club-goers, rowdy revelers, students, professionals, and Euro-trash (and -treasure) — and all are looking to dance, among other forms of debauchery. Thursdays are Hot & Heavy with hip-hop; on Fridays, Avaland pulls in the biggest DJs from around the globe; on Saturdays, Tease titillates (and girls get in for free before midnight); and Avalon Sunday is the longest-running gay night in the city. Year after year, *Phoenix* readers rank Avalon as the place for all of tomorrow's parties. And tonight's. And next month's. And so on.

If dance clubs in Boston are regions in Eastern Europe, **ManRay** is Transylvania, the dark and sinister Cambridge counterpart to bouncing, bubbly Avalon. ManRay, with its midnight-blue exterior and big black doors, is steeped in myth and mystery, luring club-goers of gothic persuasion — and an assortment of other underground scenes — inside. Wednesday is Crypt, a goth-industrial night; Thursday is the infamous Campus (see Best Gay Night, page 17); if you're not sure what to wear on Fetish Fridays, stick with black. Otherwise try leather, vinyl, or PVC; Transmission on Saturdays is techno-pop, electro-clash, disco-trash, plus punk and new wave in the cage. And there's a variety of special events here and there, such as "Flesh," featuring rope bondage with Mistress Katana Le and the Deviant Dolls.

Avalon, 15 Lansdowne Street, Boston,(617) 262-2424, www.avalon-boston.com; ManRay, 21 Brookline Street, Cambridge, (617) 864-0400, www.manrayclub.com.

Best dance company

Ballet is to dance as epic poetry is to literature: formal, structured, physical, passionate, a foundation from which our storytelling — in words and in movement — evolved. One of the primary goals of **Boston Ballet**, the city's cornerstone of dance and a readers' pick year after year, is staging classics such as *Sleeping Beauty* and *Swan Lake* alongside the most innovative contemporary choreography, balancing risk-taking with accessibility. Boston Ballet's *Nutcracker*, which moves into its temporary digs at the Colonial Theatre this year, is a holiday tradition, drawing thousands every year for the Sugar Plum Fairy, the Mouse King, Clara, Fritz, and Drosselmeyer. It's the most widely attended ballet in the world; no wonder it wins in our readers' poll every year.

If Boston Ballet represents the classic and formal, **Snappy Dance Theater**, a new winner in the *Phoenix* readers' poll, sets the standard for cutting edge. Founded in 1996, Snappy Dance is "dedicated to creating performances which work the edge of oxymoron." Of course! You can picture exactly what the physical manifestation of the edge of oxymoron is. If you're imagining sculpturally absurd physicality, and movement combining acrobatics, martial arts, puppetry, theater, and dance, then you're probably on the right track. The troupe's most recent project, "The Temperamental Wobble," commissioned by FleetBoston Celebrity Series, was inspired by the haunting, humorous work of artist/illustrator Edward Gorey, master of the macabre. And like Boston Ballet, Snappy's dance is of poetry as well, albeit with a more absurdist rhyme and meter.

Boston Ballet, 19 Clarendon Street, Boston, (617) 695-6950, www.bostonballet.org; Snappy Dance Theater, (617) 718-2497, www.snappydance.com.

Best dive bar

Faux-Irish pubs are an unfortunate (and sadly overabundant) breed of bar. What's worse, though, on the faux-factor scale is the try-to-be dive, a place that pretends it's all low-life, a barroom that feigns seedy, squalid, and cheap. You've got Budweiser lighting and serve PBR? Maybe even for two bucks or less? The patrons wear trucker caps and look young and well-heeled? No dive dice. **T.C.'s Lounge**, however, creased into a side street off Mass Ave by Berklee, is a veritable hole, and that's a compliment if ever there was one. Berklee rockers share the bar with downtown business types and everyone rubs elbows with the saturated barflies who hunker down for hours. The back wall is papered with Polaroids of people with big drunken grins, and the famed OxyContin shots will ease the pain of a lack of true dives around town. *Phoenix* readers agree there's nothing pretend about T.C.'s.

"Cheap beer and rock 'n' roll," runs the **Abbey Lounge** tag line (it says it on the T-shirts, too), and that's just what you get at this Somerville hole. With the feel of a basement under renovation (yellow wires hang from the ceiling, which seems to be on the verge of collapse), the Abbey draws aging townies in Red Sox caps along with young punks and aspiring (and hard) rockers. It's done so for a while now, and shows up on this list regularly as a result. An absolutely frill-less establishment, the Abbey is all the better for it. Photographs of past acts line the walls, and recent evenings have seen the likes of Asa Brebner, Slater, and Valhalla Kittens, with live shows, loud and long, four or five nights a week. And if the cheap beer and rock and roll aren't enough to get you going, the jukebox and bar-top video games should.

T.C.'s Lounge, 1 Haviland Street, Boston, (617) 247-8109; Abbey Lounge, 3 Beacon Street, Somerville, (617) 441-9631, www.schnockered.com/abbey/abbey.htm.

Best first-run movie house

Kendall Square, if you ask us, ranks as one of the most peculiar parts of Boston. No one quite knows how to get there. It's not a place at which you arrive; you just happen to find it. Or perhaps more accurately, in some wormhole-string-theory-fourth-dimension-genetically-engineered way, Kendall Square finds you. Amid the biotech labs and MIT, amid the atom accelerators and the purple squirrels with jellyfish tentacles, amid all the stuff of science fiction, there's the **Kendall Cinema**, repeatedly a *Phoenix* readers' pick for best first-run-flick house. When Kendall

Continued on page 17

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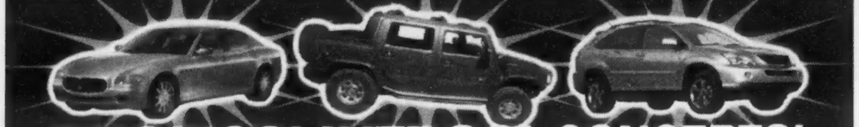

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READERS' PICKS, *from page 14*

luscious best of the lot is undoubtedly the chunky-peanut-butter-topped burger (hey, doubters — ever heard of cashew beef?). Still, Bukowski buffs must balk — *what, no ham(burger) on rye?*

Mr. Bartley's Burger Cottage, 1246 Mass Ave, Cambridge, (617) 354-6559, www.mrbartleys .com; Bukowski Tavern, 50 Dalton Street, Boston, (617) 437-9999, 1281 Cambridge Street, Cambridge, (617) 497-7077.

Best Chinese restaurant

Much of Brookline worships at the **Golden Temple** as often as at the local church or synagogue (or kosher deli, for that matter). With décor that's all charming kitschy glitz, it beckons a veritable congregation hungry for throwback treats such as crab Rangoon, pot stickers, egg foo yung, and shrimp fried rice. That may sound profane, but then, don't most things worth doing?

Like the decades-old Temple, **Changsho** has enjoyed all the longevity and prosperity its own fortune cookies promise. Unlike the Temple, its modus operandi involves restraint rather than excess. The retro-Oriental interior strikes regulars as tranquil, not gaudy, and the mostly traditional menu branches out here and there toward an originality they admire — from seafood chowder to sizzling filet mignon with mushrooms to a chardonnay-sauced mélange of mussels, scallops, and shrimp. Thus, they conclude, Changsho's most enduring recipe is for success.

Golden Temple, 1651 Beacon Street, Brookline, (617) 277-9722; Changsho, 1712 Mass Ave, Cambridge, (617) 547-6565, www .changsho.com.

Best coffee shop

People-watching at **1369 Coffee House** yields the kind of stuff you can't make up: as a schoolgirl plays Uno with her grandfather in one corner, absolute ringers for Mick Jones and Joe Strummer trade Cockney accents over teacups in the next. Such is the surreal life at this small yet warmly inviting Inman Square hangout and its Central Square sibling — not that the day-to-day details aren't rich enough in themselves. In the morning, estate-grown coffees pair with locally baked scones; at noon, organic teas complement a homemade soup, salad, sandwich, or slice of quiche; and specialty sips such as the super-creamy chocolate-turtle latte harmonize with fresh cookies come snack time. Still, who knows? — maybe tomorrow you'll spot Elvis swigging chai.

A self-styled espresso bar, **Francesca's** is like an almond brioche to 1369's bowl of granola. Red walls, a brushed-metal lunch counter, and local artwork put a chic slant on an otherwise sunny, wood-trimmed space filled with South End yuppies sipping fancy frappes like the Mad Tea Party (chai, chocolate ice cream, and milk) and munching on any of 12 salads, 20 sandwiches, or scores of displayed sweets like huge Rice Krispies Treats and holiday cupcakes. There's even a specialty tea called Sex on the Counter — oh, the urbanity.

1369 Coffee House, 1369 Cambridge Street, Cambridge, (617) 576-1369, 757 Mass Ave, Cambridge, (617) 576-4600; Francesca's, 564 Tremont Street, Boston, (617) 482-9026.

Best ice cream

A good thing the shop doesn't specialize in popsicles; then we'd have to call it J.P. Sucks. And that would be an unfortunate misnomer, since **J.P. Licks** in fact rocks. Since the flagship location, in Jamaica Plain, makes daily deliveries of its homemade ice cream, frozen yogurt, and sorbet to its satellite stores, customers know they're always getting the freshest possible scoop of their fave flave, be it funky like cake batter or sweet cream, seasonally festive like eggnog or apple crisp, or plain-vanilla like — gotcha, like Oreo, actually the franchise's most popular seller. As for the name, let's just hope they don't build a store in Athol.

Consider **Christina's** the connoisseur's alternative to the people's choice that is J.P.L. After all, first you have to know what, say, cajeta or bergamot is, and then you have to like it, before you're liable to try the ice cream that bears its name. But those who do will follow this Inman Square creamery's flavor chart anywhere: through white chocolate and fig-pecan to lychee and apple-cider sorbet. They may even venture all the way into the parlor's adjoining spice emporium, where the possibilities for future flavors — fenugreek? epazote? smoked-salt sorbet? — abound.

J.P. Licks, multiple locations, www.jplicks .com; Christina's Homemade Ice Cream, 1255 Cambridge Street, Cambridge, (617) 492-7021.

BROOK GRIFFIN

WORSHIP THIS: *the Golden Temple takes top Chinese honors again.*

Best Indian restaurant

In the restaurant biz, "prime location" is a vexing notion. After all, for many a serious foodie, the ideal place is barely detectable, let alone accessible — and the average Newbury Street establishment is made primarily for meeting, not eating. But **Kashmir** isn't average. Prettily upscale in white and shades of brown, gold, and red, and dotted with textiles and etched glass, it offers a familiar repertoire that's seasoned in every sense of the word. With its decade in business comes a mellowness and depth of flavor that shows especially in the flaky breads and samosas, lamb-based dishes, and rich sauces such as korma and masala. Besides, speaking of depth, at least Kashmir is below street level.

Meanwhile, business managers and chowhounds alike might agree it's the up-and-coming neighborhoods that serve up the most savory real estate. Take Davis Square, which has oh-so-slowly-but-surely evolved into a hoppin' 'hood, with **Diva** in the foreground — or, shall we say, at center stage? The restaurant is a younger sibling of Kashmir; both its menu and its strengths are comparable. Diva departs from its elder, however, not in substance but in style: its debut basically sparked the now-obvious trend in Indian eateries toward upscale, contemporary, even sexy décor. And with an adjacent lounge in the works, Diva's still belting out the high notes.

Kashmir, 279 Newbury Street, Boston, (617) 536-1695, www.kashmirindianrestaurant.com; Diva Indian Bistro, 246 Elm Street, Somerville, (617) 629-4963, www.divabistro.com.

Best Italian restaurant

As it's translated — "crazy way" — the name is, well, a bit misleading. Indeed, owned by the seasoned team of Michael Schlow and Christopher Myers and helmed by able Schlow protégé Luis Morales, **Via Matta** might better be dubbed Via Soave, as it takes us down a smooth, sure path to culinary bliss. In the elegantly simple, tan-on-white setting, we find ourselves strangely willing to try things we'd be sure to shun elsewhere: whipped salt cod, stuffed rabbit, even acqua cotta ("cooked water" — actually a hearty stew). As for more familiar fare, we're all over the chitarra, fresh noodles cut on what looks like a fingerboard (hence the name); the shellfish stew called cacciucco; and semifreddo, a sort of cross between ice cream and custard. With steady hands guiding us, the way hardly seems wacky — it seems inevitable.

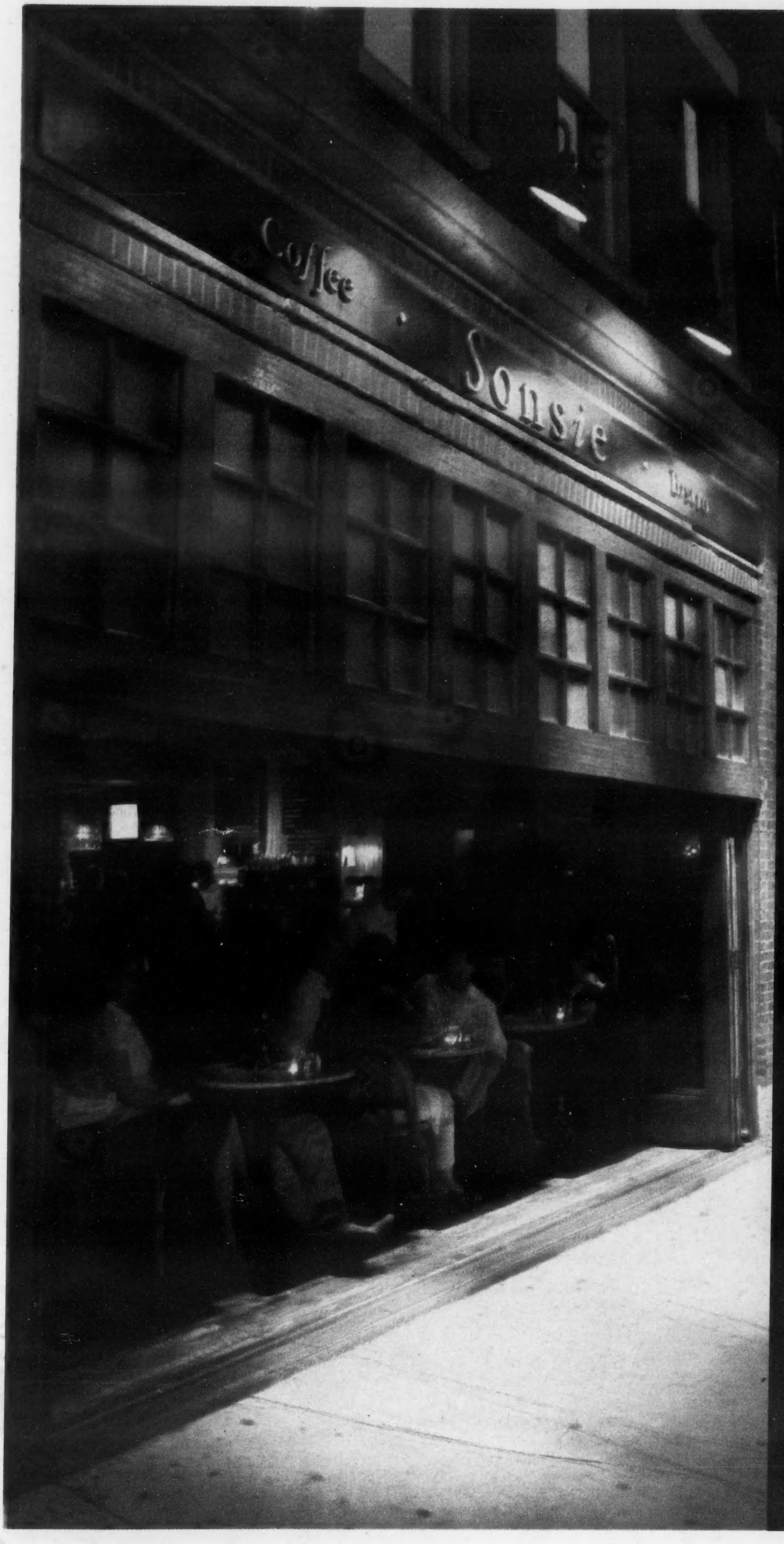
If ever there was a place that *should* be named Crazy Way, **Vinny's at Night** is it. The storefront-less red-sauce joint is "located," if that's the right word, in East Somerville — who even knew Somerville *had* sides? — at the back of a neighborhood market. Fortunately, the confusion ends there: Vinny's menu is a snap to negotiate. The first no-brainer is an antipasto table the likes of which you'll rarely see outside of Southern Italy. The second is the deservedly much-touted roast pork chop with peppers in vinegar-sauce, served with a side of homemade pasta. And the third — if you can stomach it, no pun intended — is the tripe . . . but *basta* said. We trust you've got the brains to order for yourself.

Via Matta, 79 Park Plaza, Boston, (617) 422-0008, www.viamattarestaurant.com; Vinny's at Night, 76 Broadway, Somerville, (617) 628-1921.

Continued on page 21

FLINT BORN

NOT YOUR AVERAGE JOE: *best-coffee-shop honors go to the 1369 Coffee House.*



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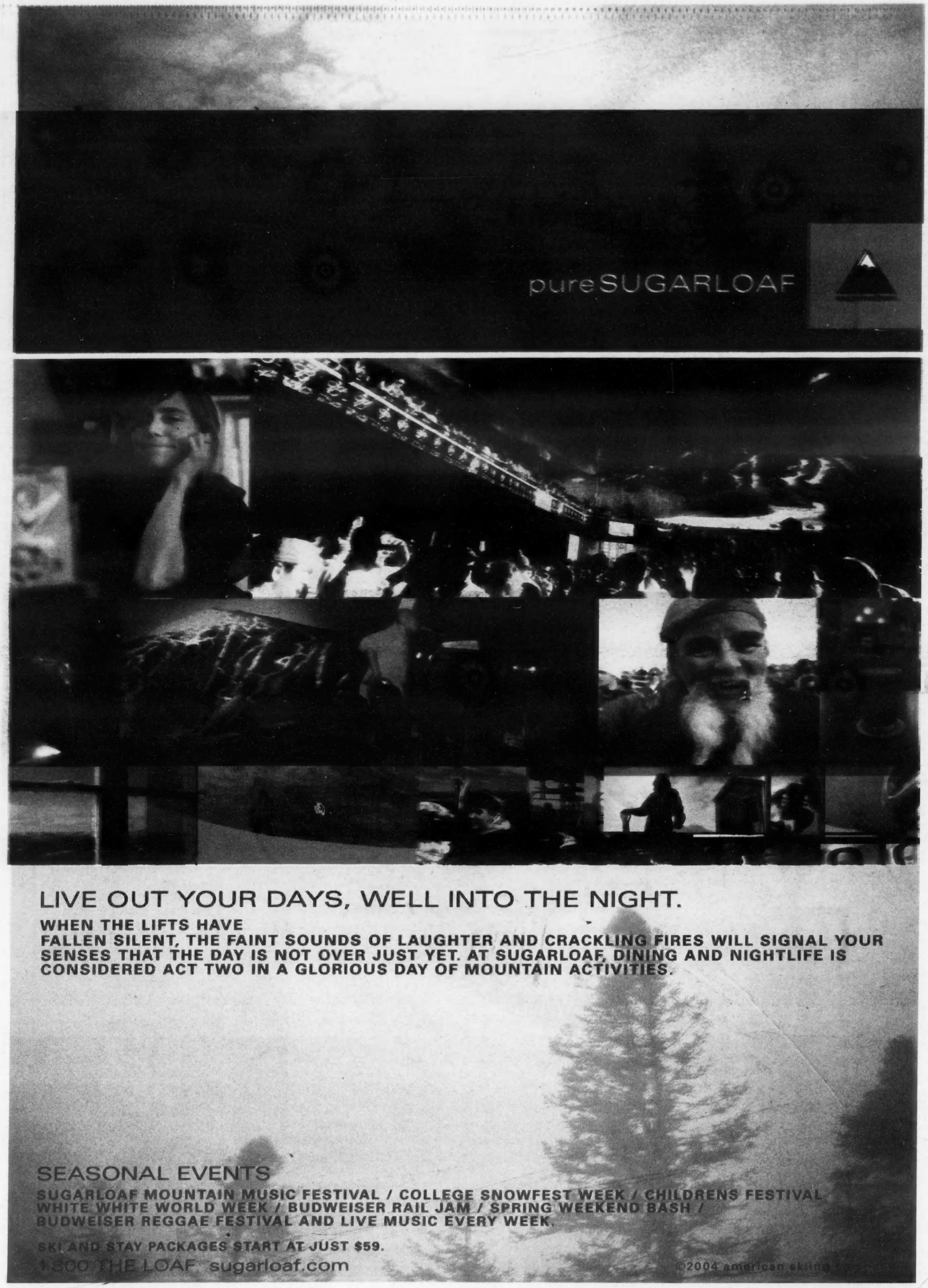

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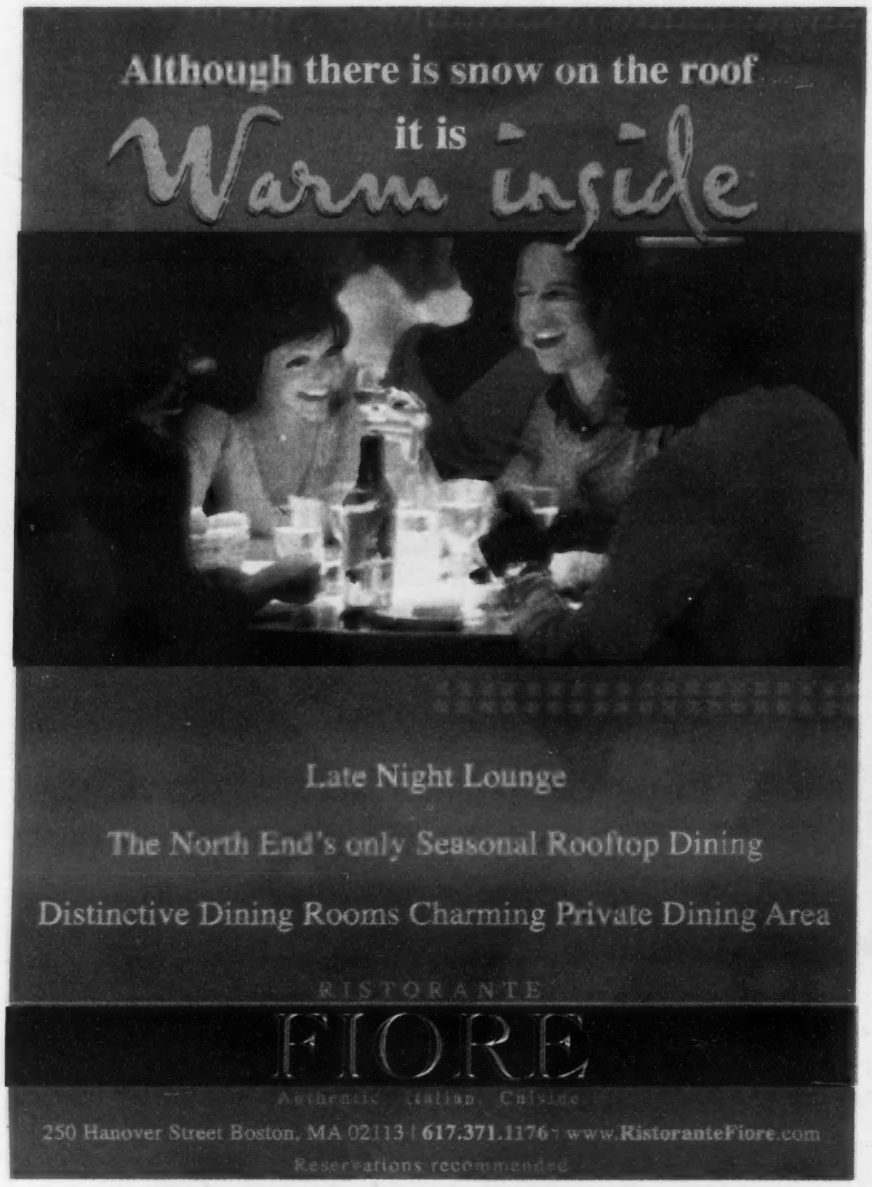

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BROOK GRIFFIN

WINNER TAKES ALL: *UpStairs on the Square is tops for clandestine lunches, restaurant service, and romance.*

READERS' PICKS, *from page 16*

Best Korean restaurant

Hmm, what to order? The sleek black-on-burgundy décor says cosmos and carpaccio. But the photo montage of Roosevelt-era Boston says Killian's and colcannon. And then there's that sushi bar ... hey, just what *is* this place? You'd be hard-put to guess if it weren't for the sign out front — **Koreana** says it all. Of course, the lengthy menu says it all better, speaking both to new acquaintances of Korean cuisine with bibimbap, chapchae, and bulgoki, and to its seasoned friends with more fiery, funky fare (think innards and four-alarm hot sauce). Plus, the strongly savory smatterings of kimchi and other traditional accompaniments are themselves worth the price of an entrée. Looks may be deceiving, but flavor never is.

Similarly, while the simple, pretty décor at **Kaya** skews Japanese (blond wood, bamboo, rice paper, and so on), the menu more fully inhabits the Land of the Morning Calm — even if "calm" is hardly the most accurate description of said land's cuisine, especially by American standards. Indeed, like Koreana, Kaya boasts its share of tripe and tongue and capsicum, but its easier-to-stomach options, such as sautéed gingko nuts and potatoes with cod-roe purée, are no less intriguing. Where even the unadventurous can strike out in new directions, you know you've got a winner.

Koreana, 73–75 Prospect Street, Cambridge, (617) 576-8661; Kaya, 581 Boylston Street, Boston, (617) 236-5858, 1924 Mass Ave, Cambridge, (617) 497-5656.

Best late-night restaurant

They say cozy, we say cramped. They say lively, we say loud. Comfy, noisy, friendly, trendy, let's call the whole thing ... dinner at the **Franklin Café**, one plan we'd never call off, for all its minor hassles. This low-key, out-of-the-way eatery is a genuine haunt for devotees of consummate cocktails. It also boasts a small seasonal menu, served well past many a bedtime, whose every dish is a discovery. Ever-modern yet never modish, with a bent for simple-yet-strong flavors, it's currently knocking us out with house-smoked trout, served with mustard and crackers; sausage-and-fennel rigatoni; and serious fried chicken. No wonder that, come closing time, when the folks at the Franklin say we must part, it all but breaks our hearts.

Perhaps, as an admitted literary snob, you had shunned the **Bukowski Tavern** on principle. But then, late one night, as everything else was closing, you wandered in on impulse and an empty belly, reasoning that, after all, old Charlie didn't write the menu. And actually, the menu proved a pretty entertaining read, what with its White Trash Cheese Dip and mad chili dogs and $5 after-hours pricing — while the beer list waxed downright epic. Soon you were washing down an impressive mess of macaroni (four-cheese cavatappi, to be precise) with the properly poured Wolnzacher Hell recommended by the good-natured, self-described "beer nerd" behind the counter — and realizing you were having fun among the bright young barflies. And now? Even you can admit the Turgenev Tavern just wouldn't be the same.

Franklin Café, 278 Shawmut Avenue, Boston, (617) 350-0010; Bukowski Tavern, 50 Dalton Street, Boston, (617) 437-9999, 1281 Cambridge Street, Cambridge, (617) 497-7077.

Best Mexican restaurant

One's a burrito-slinging fast-food franchise, the other's a cozy hideaway that eschews most Tex-Mex trappings for regional subtleties. **Anna's Taqueria** and **Casa Romero** occupy opposite ends of Boston's Mexican-food spectrum, and that's just where you voters want them. After all, when you're craving a big, dripping bundle of fun such as those that Anna's (sometimes) endearingly hasty assembly lines slops together, no artful dollop of ceviche is gonna cut it. At times like those, you'll search long and hard for one of Anna's banana-colored storefronts — and wait even longer (or so it feels) in line for your dream burrito, be it the so-called super steak or pork with green chili. And while in virtually every chat room devoted to local dining, debates over steamed tortillas, properly drained beans, and condiment quality rage ad infinitum, they only prove the extent to which Anna's has set the standard by which all taquerias are judged.

By the same token, when it's ceviche — or mole or flan — you want, Casa Romero *es su casa*. And a lovely casa it is, too, from wood planks to hand-painted tiles, murals to lanterns, pottery, carvings, and more. It's the ideal spot to introduce jalapeño hounds to the more flowery, delicate flavors of non-hyphenated Mexican cuisine — orange and cilantro, tomatillo and cactus, chipotle and poblano. Before you can say "huitlacoche," they'll be hooked.

Anna's Taqueria, 1412 Beacon Street, Brookline, (617) 739-7300, 446 Harvard Street, Brookline, (617) 277-7111, 236A Elm Street, Somerville, (617) 666-3900, 822 Somerville Avenue, Cambridge, (617) 661-8500; Casa Romero, 30 Gloucester Street, Boston, (617) 536-4341, www.casaromero.com.

Best Middle Eastern restaurant

We Bostonians know a thing or two about giving a legend its due, which is why the **Middle East** gets our nod time and again. Its evolution from humble Lebanese eatery to major rock club, spanning three decades, is apocryphal by now, just going to show how far a little initiative and a lot of spunk can take a place. Even so, its menu has happily stayed put, sticking to beloved basics such as kibbeh and lentil stew, couscous and kebabs. Here's to another 30 years of rock and rolled grape leaves.

A small, sparse take-out joint in the sea of small, sparse take-out joints stretching from BU to BC, the original **Rami's** seems every bit as plain as its co-winner is colorful. That is, until you close your eyes and try the food. Indeed, the more nondescript the items appear on the menu — "falafel balls," "baba houmos salad plate" — the more flavorful they are in your mouth: nutty, lemony, crispy, creamy, and above all fresh-tasting. Talk about the stuff of legend.

Middle East, 472 Mass Ave, Cambridge, (617) 354-8238, www.mideastclub.com; Rami's, 324 Harvard Street, Brookline, (617) 738-3577.

Best natural-food store

Sure, it's yuppie hell. But in which other produce section are you gonna find horseradish root, kaffir-lime leaves, and edible flowers? Who else fills dry-goods bins with organic yeast and flax seeds, four types of lentils, and 14 kinds of granola? Whose meat and fish departments seem quite so pristine? And where's the supermarket deli that can compete with those at **Whole Foods**, which serves such creative bites as zucchini-parmesan latkes, corn-cilantro fritters, and lobster-mango spring rolls? So grin and bear it — once you've lugged your groceries home, you'll be in heaven.

"Is grocery shopping making you yawn? Then come join the shopping adventure at **Trader Joe's**," reads the welcome sign near the entrance to the Back Bay outlet of this California-based specialty grocery, where there are indeed surprises and even a few giggles in store. Equal parts granola and gourmet, with an emphasis on minimally processed prepared foods, it stocks wide-ranging options such as blue-cheese fries and pistachio-mousse tortes in the frozen section, wild-mushroom quesadillas and halibut rolls in the deli case, and the amusingly named "Trader Giotto's" Tabula Rasa Pizza Crust among the baked goods. Roaming the aisles may never rank with bungee-jumping on the excitement scale, but T-Joe's does bump it up a notch.

Whole Foods, multiple locations, www.wholefoods.com; Trader Joe's, multiple locations, www.traderjoes.com.

Best new restaurant

Union Bar & Grille is just a neighborhood joint the way **Tamarind Bay** is just the newest Indian kid on the block — technically, but not *really*. Indeed, the former, as the latest venture from the Aquitaine Group, is nothing if not an American version of the long-time destination bistro. The dining room is suffused with the same understated, chiaroscuro aura, and the menu reflects a similarly smart, unfussy approach to cooking. Fledgling signatures include grilled pork with molasses-mustard shell beans, a succulent gourmet Reuben with caper mustard, and the aptly named aphrodisiac milkshake; whether those dishes achieve classic status is up to you.

For now, the unexpectedly attractive, bistro-like Tamarind Bay is focusing less on culinary mainstays and more on revelations. Which isn't to say the dishes won't be somewhat familiar to anyone possessing a modicum of experience with Indian food, just that they'll seem more distinct, more nuanced — uncommon as opposed to unfamiliar. Why? It's partly because they're cooked to order (rare among Indian eateries), partly because the chef, a known entity in India, is a spice maestro — and partly because parts always add up to something beyond their sum.

Union Bar & Grille, 1375 Washington Street, Boston, (617) 423-0555, www.unionrestaurant.com; Tamarind Bay, 75 Winthrop Street, Cambridge, (617) 491-4552.

Best pizza

You've gotta love a pizzeria whose color scheme matches its pies. Not, of course, that you need us to tell you how to savor the tomato-and-dough-hued **Emma's**; you already know. You dig it for the crisp, quasi-crackery crust; for the unusually zesty, almost-smoky sauce; and for the plucky topping combos — you've tried roasted sweet potato, baby spinach, caramelized onion, and goat cheese on for size, and given Gorgonzola, garlic, and scallion a whirl. Maybe you've even designed your own funky pie with, say, ricotta and dried cranberries. After all, you're what we call one smart cookie.

Which is why you're bound to distrust the **Upper Crust** at first glance; the original location, bare-walled and aluminum-ceilinged, presents a hole-in-the-wall sterility that rings hollow on posh Beacon Hill. Still, all is forgiven with a slice of pie. Here, too, the crust is thin, though with a tad more chew, and the sauce is on the fresher, lighter side. But it's the UC's

Continued on page 22

READERS' PICKS, *from page 21*

white pizzas, with their triple-threat blend of mozzarella, ricotta, and Asiago, that really shine — from the pungent baby clam and fresh garlic to the spinach, further fortified with feta. Our only suggestion: with a second outlet now thriving in Brookline, maybe a decoration or two won't break the budget?

Emma's Pizzeria, 40 Hampshire Street, Cambridge, (617) 864-8534; the Upper Crust, 20 Charles Street, Boston, (617) 723-9600, 286 Harvard Street, Brookline, (617) 739-8518, www.theuppercrustpizzeria.com.

Best place for a clandestine lunch

What's so secret about a restaurant owned by two of the city's most recognizable restaurateurs, run by two of its brightest chefs, and situated smack on a bustling corner of one of the world's most illustrious campuses? Nothing, really, and therein lies *your* secret — for who'd ever think to look for you, conducting your shady business, engaging in illicit affairs, at **UpStairs on the Square**? Besides, even the most dogged detective could, upon entering, get so dazzled — first by the Fauvist interior and then by the sumptuous eats of the Monday Club Bar (think lobster pizza and pistachio pound cake) — he'd forget all about you and your companion in trench coats and Ray-Bans. Amid such an extravaganza, your secret is safe.

Like its paradoxically conspicuous co-winner, the **Other Side Café** also derives its name from its own location. Ensconced on the wrong end of Newbury Street, this diner for the post-alt set, with its vinyl booths and murals of flying sandwiches and java mugs, is the kind of place where everyone is either too cool to notice you and your indiscretions or too mellow to care. It's perfect for kicking back worry-free with your paramour over smoothies or lattes or even imported beer — of which there's a striking selection — to the tunes of whatever you-heard-it-here-first band the knowing staff is digging that day. Ah, blessed obscurity — isn't it romantic?

UpStairs on the Square, 91 Winthrop Street, Cambridge, (617) 864-1933, www.upstairsonthesquare.com; Other Side Café, 407 Newbury Street, Boston, (617) 536-9477.

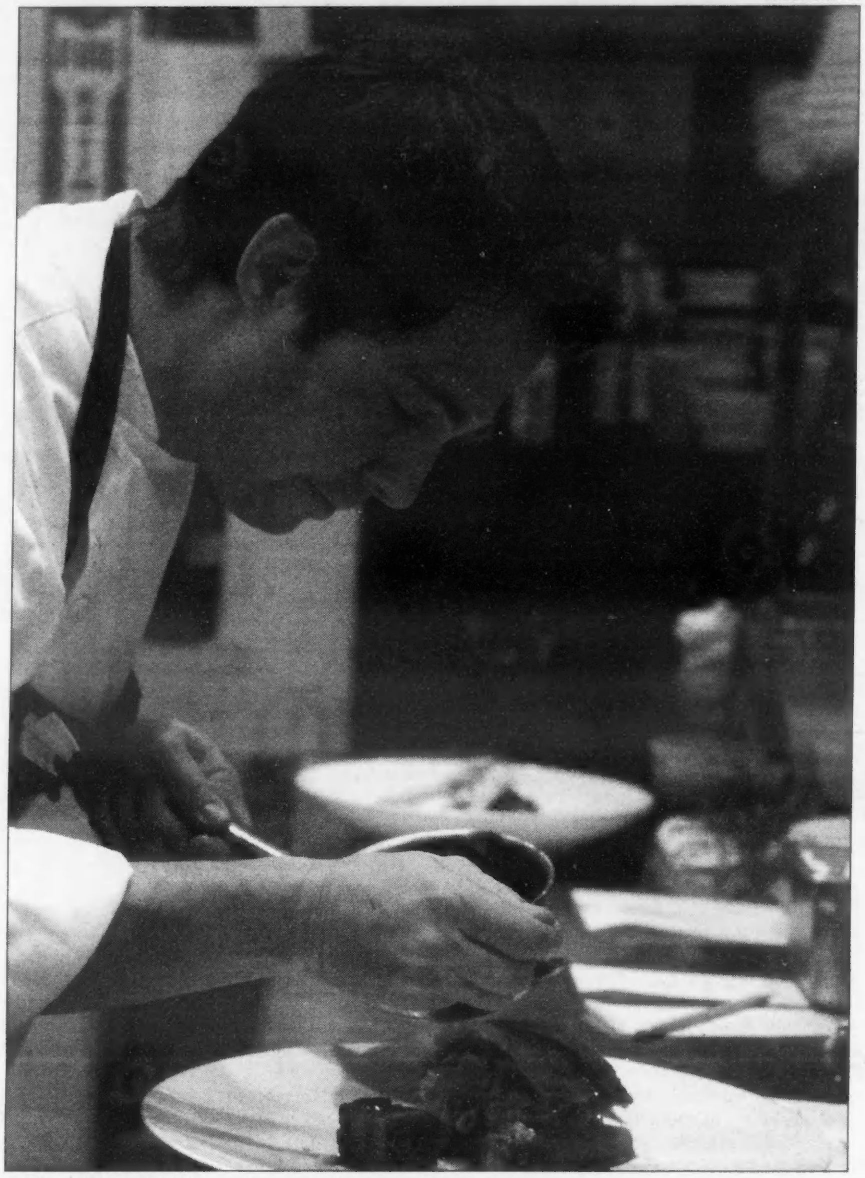
Best place for dessert

Remember when dinner was just that vegetable-laden obstacle between you and dessert? **Finale** is for those of us who equate adulthood not with the newfound willingness to tackle good nutrition but with the right to sidestep it altogether (maturity means never having to order a main course). However developed your sweet tooth, this duo of "desserteries" delivers something to delight it. Dignified palates take to Nicole Coady's bittersweet concoctions — the Coffee Connection sampler is a favorite — while more-sugary treats such as the Peanut Butter Joy curb kiddie cravings. And since they're all stunningly presented in a posh, sophisticated setting of crimson and gold, we'll look like grown-ups even as we're kissing our carrots goodbye.

If Finale's forte is the hot night on the town, **L.A. Burdick**'s bailiwick is the chill gray afternoon — when chilling is all its customers are inclined to do. Locals of all ages pack the tiny Harvard Square space, decorous as a European café, with the sole goal of obtaining and riding out their sugar highs in style. The process begins with celebrated mugs of hot chocolate as dense and intense as any quaff born of Aztec ritual should be, and continues with elegant Austrian-style pastries and handmade chocolates direct from Burdick's bakery in Walpole. So how does it end? With the promise to start all over again tomorrow.

Finale, 1 Columbus Avenue, Boston, (617) 423-3184, 30 Dunster Street, Cambridge, (617) 441-9797, www.finaledesserts.com; L.A. Burdick, 52D Brattle Street, Cambridge, (617) 491-4340, www.laburdick.com.

BROOK GRIFFIN



GOT DOUGH? *If so, splurge at Ken Oringer's Clio.*

Best restaurant service

In the restaurant industry, good service is a notorious catch-22. One diner's detached professionalism is another's snobbery; one diner's hearty cheer, another's sycophancy. Meanwhile, even as they're walking the tightrope of cordial conduct, waiters have to prove knowledgeable, alert, and flexible. At **UpStairs on the Square** and **Radius**, they do just that — and make it look easy to boot. In the case of the former, at least one Soiree Room staffer has been known to get downright conspiratorial in the quest to secure the last remaining special for a customer, while a mixologist at the Monday Club Bar can not only pour the very Vouvray your mouth is watering for but also recommend an excellent restaurant in Halifax, should you need one. But suppose something, no matter how minor, does mar your meal? Consummate restaurateurs Mary-Catherine Deibel and Deborah Hughes will (as we can attest) more than compensate, respectfully and in earnest.

Indeed, Deibel and Hughes's only rivals on that score are Michael Schlow and Christopher Myers, but formidable rivals they are — above all because "formidable" is the last word you'd apply to their staff. In a dining space that's the utmost in sleek chic, everyone from the hostesses to the bartenders to the servers proves unexpectedly obliging and on-the-ball. No would-be divas or haughty hipsters here, just gracious contributors to what many still consider the best dining experience in town.

UpStairs on the Square, 91 Winthrop Street, Cambridge, (617) 864-1933, www.upstairsonthesquare.com; Radius, 8 High Street, Boston, (617) 426-1234, www.radiusrestaurant.com.

Best romantic restaurant

If you still think a romantic meal means oak-paneled candlelit nooks and waiters named Claude, let **UpStairs on the Square** repaint your mental picture with a vibrant palette and a whimsical mix of patterns, with gilded this and mirrored that, and with service that smiles but doesn't intrude. And if you still think it means tableside caesars and prime rib for two, let chefs Susan Regis and Amanda Lydon reawaken the passion in your palate with evocative wild-leaf salads, pillowy hand-cut pastas, and spiced pots de crème. Once you and your darling have been UpStairs, you're sure to head straight home — and hurry back upstairs.

No wonder couples are so drawn to vistas: they literalize the feeling of being in love and on top of the world. Or, in Bostonians' case, at the **Top of the Hub**, from whose picture windows 52 flights above Back Bay they can drink it all in together: the skyline, the harbor, the furthest horizon — along with a bottle of Champagne or an appropriately hearty red, of course. Then again, given that the luscious desserts here border on aphrodisiacs — from fig- and apricot-mousse crêpes to fresh-baked cookies with chantilly cream — you might feel just as high at the bottom.

UpStairs on the Square, 91 Winthrop Street, Cambridge, (617) 864-1933, www.upstairsonthesquare.com; Top of the Hub, Prudential Center, 800 Boylston Street, Boston, (617) 536-1775.

Best salad bar

We know it sounds corny, but there's something about the carefully tended salad bar at **Whole Foods** that gives us hope for the future — and not just the future of our waistlines. Actually, it's akin to the optimism evoked by a flourishing garden, a quasi-Buddhist sense of deep-rooted connection between our environment and our well-being. Here the vegetables are ever-abundant and sparkling-fresh; the prepared grain- and bean-based salads reflect global influences (Greek, Israeli, Mexican); and the dressings and toppings prove casually gourmet. All that and take-out convenience too — it's a lovely reminder that fast food can still be slow food.

Boasting potato salad, hummus, cottage cheese, tuna, turkey, and at least three pasta salads (including cheese tortelloni and peanut noodle) — plus eight or nine choices of dressing and such funky toppings as wonton strips and granola — the salad bar at **Souper Salad** is not for the dainty. Indeed, what with several locations in the Boston area's most bustling business districts, you can bet the regulars are those who dash over from their brokerage firms and law offices seeking just the right combo of protein and fat to meet the energy needs of their high-pressure jobs. Because, really, how far in life is lettuce gonna getcha?

Whole Foods, various locations, www.wholefoods.com; Souper Salad, various locations, www.soupersalad.com.

Best seafood restaurant

And the award goes to . . . **Legal Sea Foods**. Perhaps you've heard of it? Landlubbing tourists certainly have, descending on the franchise in droves for what they all call, with a wink, "chowdah" and "lobstah"; the folks at Legal deserve kudos just for laughing politely 300 times a day. But why do locals still give Legal's restaurants props? Because they still try, still evolve, still succeed. One day they're sprinkling ayurvedic spices on their grilled fillets; the next it's Chinese fruit sauce; still the next they're rolling out salmon-falafel balls. And frankly, balls are what it takes to strive for change when you don't have to.

It looks for all the world like a glorified fish market, but after all these years the **East Coast Grill** isn't in the business of justifying anything to anyone — it just *is*. Is a respected barbecue joint, is a beloved brunch hangout, but above all, is the genuine seafood haven Chris Schlesinger built. His primary tools — pristine ingredients and flashes of heat — still do their work with gusto, from the blackboard specials to the raw-bar bivalves to the signature dishes such as buttermilk-fried oysters and white-pepper-crusted tuna. So you'd best do yours: eat.

Legal Sea Foods, multiple locations, www.legalseafoods.com; East Coast Grill & Raw Bar, 1271 Cambridge Street, Cambridge, (617) 491-6568, www.eastcoastgrill.net.

Best Spanish/tapas restaurant

Wham! Bam! Whap! Tapas! That dynamic duo, **Dalí** and **Tapéo**, have done it again. Just how to do they do it? In true Spanish style — with lots of verve but little fuss. Lace-curtain-and-lavender quaint on the outside, Dalí is a true-to-its-name wonderland on the inside, all copper-and-candle glow. And after all these years, the food still elicits marvel, striking an admirable balance between simple classics (spicy patatas bravas, grilled chorizo) and more intricate or contemporary tapas (fried cheese with honey and onions, fried frog legs in green

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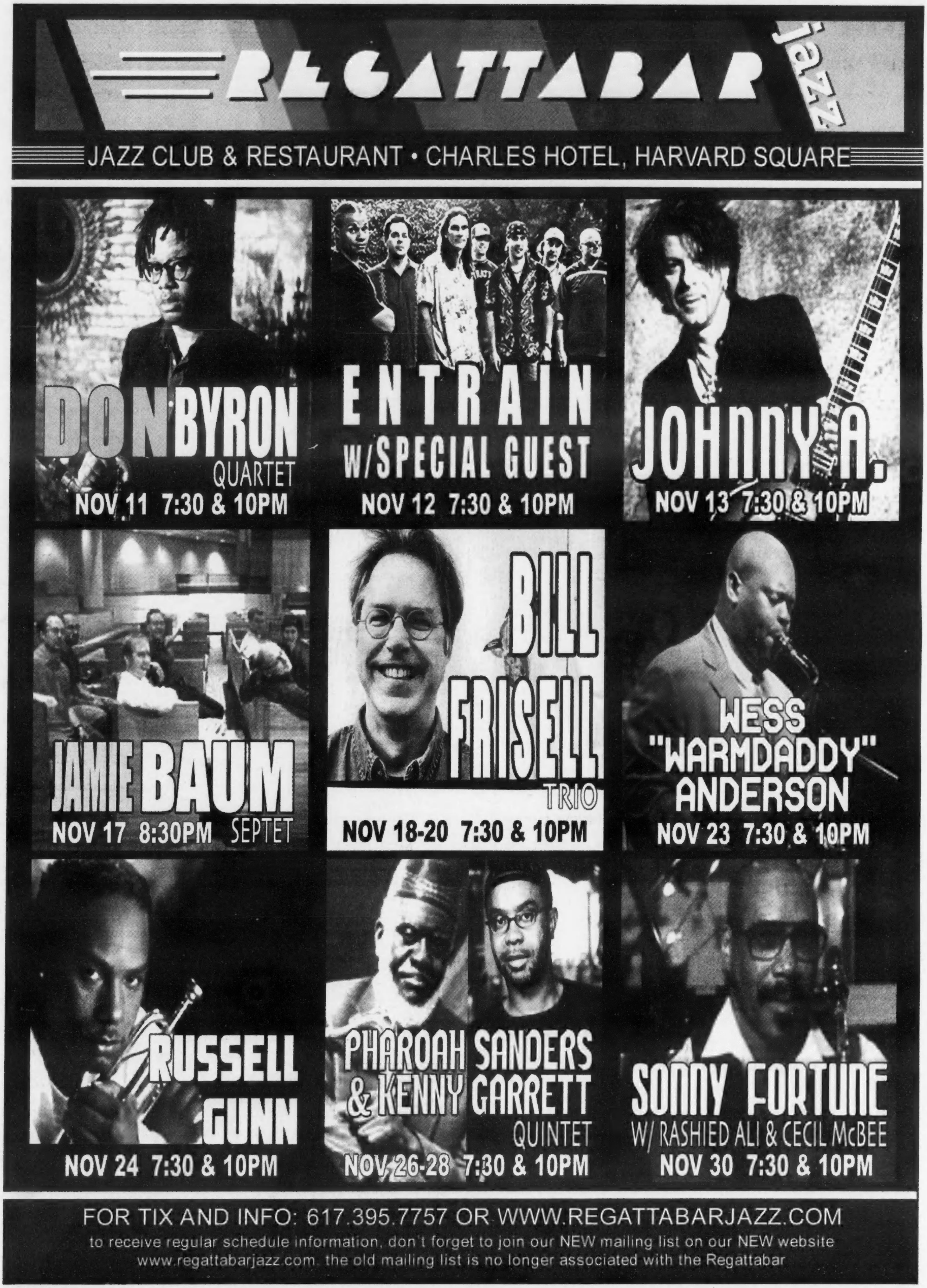

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READERS' PICKS, *from page 22*

sauce). Months or even years after an experience here, fans claim, you'll know what Salvador Dali meant by the phrase "persistence of memory."

Meanwhile, over in Back Bay, a similar sangria-fueled experience awaits — but not so similar that you feel the sister restaurants are identical twins. Tapéo maintains its own vibe, one lighter on the surreal whimsy and heavier on the urbane buzz. With its mix of brick and copper, ceramic and red clay, it feels like an authentic underground tapería (less so the airier, lighter second floor). As for the menu, it can usually call at least one or two dishes its own, but it's otherwise the same as at Dalí — and that's a good thing. Refusing to fix what ain't broken, both restaurants guarantee their joint winning streak rarely falters, either.

Dalí, 415 Washington Street, Somerville, (617) 661-3254, www.dalirestaurant.com; Tapéo, 266 Newbury Street, Boston, (617) 267-4799, www.tapeo.com.

KELLY DAVIDSON

TRUE GRIT: *South Street Diner's a winner for best greasy spoon.*

Best splurge restaurant

For all the ink spilled in questioning Ken Oringer's sense of economy, not a drop is wasted on debating his sense of gastronomy: even his most cost-conscious critics concede that, though each precious bite of the daring fare at **Clio** takes an even bigger bite out of your wallet, both bites are better than none. The Eliot Hotel's signature New French restaurant is where elegance meets edge: just as the dining room's leopard-print carpeting gives its otherwise sedately formal décor a sly jolt, so the menu's uncommon ingredients — sea urchin and goat's milk, hibiscus and spruce vinegar — lend exotic zest to its nouvelle refinement. And though the bill may give you a sudden jolt, the memory of the meal will provide long-lasting succor.

For every couple heading to the Charles Hotel's swanky **Rialto** to celebrate their anniversary this fall, there'll be a dreamy-eyed foodie there to celebrate the restaurant's own. Now 10 years old, Jody Adams's Mediterranean jewel of a joint is serving up a greatest-hits menu to remind you — as if you, savvy voters, needed reminding — why you fell in love with it, expense be damned, in the first place. So whether lightning first struck over grilled littlenecks or soupe de poissons, Tuscan-style sirloin or slow-roasted duck, prepare to experience culinary electricity all over again.

Clio, Eliot Hotel, 370A Comm Ave, Boston, (617) 536-7200, www.cliorestaurant.com; Rialto, Charles Hotel, 1 Bennett Street, Cambridge, (617) 661-5050, www .rialto-restaurant.com.

Best Thai restaurant

You'd think twice about visiting an eatery called Mold, right? By the same logic, we tend to give places with mouthwatering names a head start. **Brown Sugar** and **Sweet Chili**, as last year's champs, already had a head start. So where does that leave them now? Far beyond the competition. With two locations near BU and Fenway and a menu long enough to stretch from one to the other, Brown Sugar has its crowd-pleasing shtick down pat: there's plenty of pad Thai and mix-and-match curry for the student hordes, while chili-heads and other adventurers explore such options as kicky drunken noodles, choo-chee ribs, spicy fried whole fish, and orange-juice-based curries. Thai compatriots, meanwhile, head straight to the Thai-language section. But be warned: where there's something for everyone, everyone's usually there to retrieve it. At least at Mold you could get a seat.

Sweet Chili's Inman Square space (the original branch is in Arlington) is as fair and airy as Brown Sugar's spaces are noisy and dim; similarly, its menu is, indeed, as sweet and simple as the other's is sprawling. Making accommodation rather than authenticity its sine qua non, the menu soothes with coconut, tamarind, ginger, plum, and nuts more than it stimulates with hot pods and garlic cloves. Topped off with a strawberry daiquiri, it's just the thing to smooth the edges of a rough day.

Brown Sugar Café, 1033 Comm Ave, Boston, (617) 787-4242, 129 Jersey Street, Boston, (617) 266-2928; Sweet Chili, 1172-1178 Cambridge Street, Cambridge, (617) 864-4500, 470-472 Mass Ave, Arlington, (781) 646-2400.

Best vegetarian restaurant

Most of us omnivores have a hard time believing that you vegetarians out there ever really enjoy your eats — until, that is, you cajole us into joining you for a meal at **Grasshopper**. Sure, we scoff as we enter the casual, nondescript café and steel ourselves for a sampling of — what's that, battered gluten? Sautéed seitan? *Vegi-squid?* But then we take a bite: of garlicky greens and crispy fried dumplings, of curry-coconut noodles and hot-and-sour soup — and maybe just a smidge of that "pork" in black-bean sauce, stir-fried with scallions and peppers. Are we sold? Well, let's just say we're ready to talk turkey — uh, tofu.

Equally gung-ho green and communally committed, while not at all holier-than-thou or humorless, is **Veggie Planet**, Didi Emmons's Harvard Square hole-in-the-wall (or rather hole-in-the-floor, given its basement site adjoining Club Passim). Indeed, this pizzeria serves up the sassiest, spunkiest pies on the plant-eating planet, sporting everything from romesco sauce and caesar salad to peanut curry and black-bean purée. From another planet entirely, meanwhile, is the menu at the **Organic Garden Café**, in Beverly, where mushroom-nut burgers and zucchini "lasagna" prove that raw goods don't have to be a raw deal.

Grasshopper, 1 North Beacon Street, Allston, (617) 254-8883; Veggie Planet, 47 Palmer Street, Cambridge, (617) 661-1513, www.veggieplanet.net; Organic Garden Café, 294 Cabot Street, Beverly, (978) 922-0004, www.organicgardencafe.com.

Best Vietnamese restaurant

With its wealth of fresh produce and herbs — mint and basil, cilantro and scallions, lettuce and sprouts, lemongrass and lime — Vietnamese food, at least as we know it here in the States, rates as one of the lightest, most refreshing cuisines there is. In the relatively health-conscious city of Boston, **Pho Pasteur** can chalk up its longevity (not to mention its ubiquity, as a five-link chain) to its herbivorous aspects. Indeed, though the big-bowl soups known as pho soak up most of the limelight, some of us prefer the cool cabbage-based, peanut-topped, fish-sauce-and-lime-dressed goi (salads) or the veggie-loaded stir-fries — especially paired with the tropical fruit shakes and limeades. And even pho fans privilege the good-for-what-ails-you broth over the meat that flavors it. Maybe someday, we'll be able to chalk up our own longevity to a daily dose of Pho Pasteur.

By contrast, making a habit of **Pho République** could be hazardous to your health. There is such a thing as being too hip for your own good, and it usually entails killing copious amounts of time in the dark corners of Saigon-shantyesque lounges over cocktail after tropical cocktail of the rum- and sake-based, lychee- and mango-layered ilk. Throw succulent retro-Asian street snacks into the mix — shrimp Rangoon, crispy tuna spring rolls, pork dumplings — and next thing you know, you're a strung-out pu-pu addict, begging for spareribs. Don't say we didn't warn you.

Pho Pasteur, multiple locations; Pho République, 1415 Washington Street, Boston (617) 262-0005, www.phorepublique.net.

Best greasy spoon

Don't let most diners fool you — it takes more than a little funky bric-a-brac and a sassy waitress from Texas to attain greasy-spoon status. Take the **South Street Diner**. It's got the back-story: a sausage link's throw from South Station, it's been open, in various incarnations, since the 1920s — and remains open 24/7. It's got the look: 1950s-era linoleum, chrome, vinyl, and neon. And, best of all, it's got the grub: burgers and cheese fries, onion rings and frappes, and pancakes and eggs served all day — with plenty o' joe, natch.

It's also got company: **Charlie's Kitchen** is the lone real thing in the throng of chain outlets Harvard Square has become. Dubbing itself "The Double Cheeseburger King," this two-story institution dishes up its signature item, along with lobster rolls, meat loaf, and turkey tips, to a surprisingly multigenerational Cantabrigian crowd. The transplanted-roadhouse setting owes its central design motif to the well-known firm of Coors & Budweiser — just as the neighborhood owes its last shred of authenticity to it.

South Street Diner, 178 Kneeland Street, Boston, (617) 350-0028; Charlie's Kitchen, 10 Eliot Street, Cambridge, (617) 492-9646.

BEN RITTER

BACK IN BUSINESS: *after a fire closed it down, Koreana has returned — and once again taken top honors for best Korean restaurant.*

Best Japanese/sushi restaurant

Boston's awash in pricey sushi bars — so bless your stars for **Blue Fin**, where you can get a whole heap of yellowtail for your greenbacks. The Porter Square eatery doesn't do décor — unless you count the vaguely disturbing blowfish mobile in the far corner. It doesn't do service beyond the merely adequate (no pieces of flair here). What it does do, however, is decent sushi for a decent sum — nigiri holds steady at less than $2, maki rarely breaks the $4 mark — as well as some standout street-festival-style fare, like takoyaki and curried potato croquettes. Leave the $20 uni spoons to the bluebloods — your red-blooded appetite belongs to Blue Fin.

By comparison, **Fugakyu**, whose name means "house of elegance," doesn't just do décor — it's practically a Japanese theme park. It doesn't just do service — high-spirited sushi chefs and lovely yet slightly hostile hostesses meet our every expectation for the genre. And so does the jumbo-cut, fat-rolled, often wildly creative sushi (foie gras, lobster, and caviar are sometime ingredients) — for which Brookliners with a maki-munching yen are always willing to pay a pretty penny.

Blue Fin, 1815 Mass Ave, Cambridge, (617) 497-8022; Fugakyu, 1280 Beacon Street, Brookline, (617) 734-1268.

Best wine/liquor store

According to the average Allston Villager, the ideal liquor store carries three things: beer, schnapps, and more beer. Anything else is just gravy. By those standards, **Marty's** is swimming in gravy. There's a goodly wine selection (and an employee or two with the knowledge to walk you through it), an array of international liqueurs, a gourmet pantry, and even a deli whose customers rank it with many a better-known sandwich shop. Oh, and yet more beer.

Though *rawther* more civilized, the **Wine & Cheese Cask** hardly cultivates snobbery. On the contrary, its ethos can be summed up in two words: accessibility and affordability, with an emphasis on modestly priced European wines. The staff takes care in introducing nascent oenophiles to the inventory, keeping jargon to a minimum and exhibiting a knack for food-pairing suggestions — based not only on the store's own select array of cheeses but even on humble fare like meat loaf and chili. Doritos, however, not so much.

Marty's, 193 Harvard Street, Allston, (617) 782-3250, 675 Washington Street, Newton, (617) 332-1230; Wine & Cheese Cask, 407 Washington Street, Somerville, (617) 623-8656.

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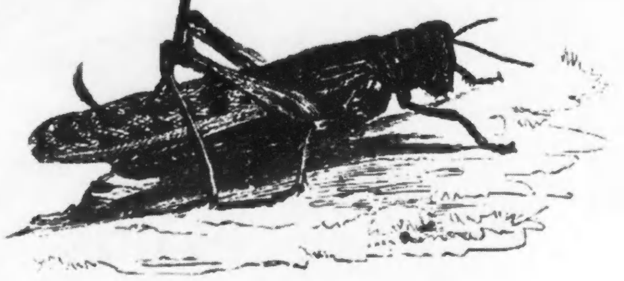

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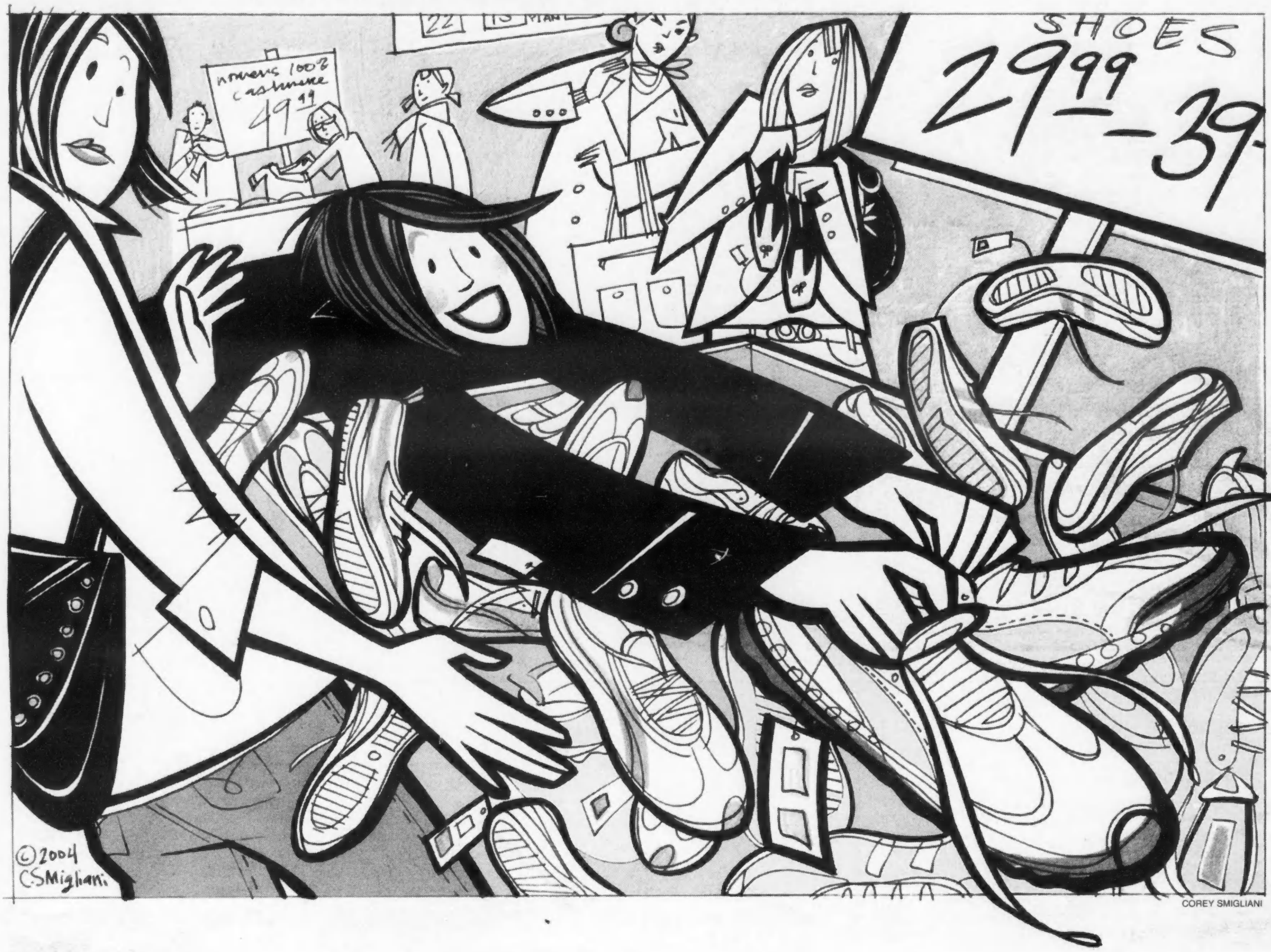

COREY SMIGLIANI

By Camille Dodero

I'VE ALWAYS had an ambivalent relationship with shopping. My mom is an obsessive bargain hunter, so enlivened by the never-ending quest for cheap goods that she brags about hitting 30 yard sales in one Saturday — her all-time record. When I was growing up, my family never went hiking or camping; we went malling. Our annual vacations consisted of trips to shopping centers in other cities. In sixth grade, my mom and I spent four days navigating the multifloor, 200-store-plus Crossgates Mall in upstate New York as if it were a theme park.

Then in junior high, for a transportation-challenged kid there wasn't much to do in my hometown that didn't involve prostitution or drugs, so my best friend Courtney and I became mall rats, our parents shuttling us to the local one and picking us up five hours later. We'd basically stroll around the L-shaped building as if it were a white-trash runway, ogling the longhaired David Coverdale wanna-be behind the counter in Sam Goody (the only record store for miles); sinking quarters into the jukebox of a greasy pizza joint; wasting hours flipping through goofy posters in Spencer Gifts. Even my adolescent dating life revolved around the mall: my high-school boyfriend and I actually went there for our first date.

At some point, I finally realized how pathetic it was that my idea of gourmand genius was a frothy Orange Julius. I got sick of malls and, by extension, the very act of shopping. It was like being poisoned by your favorite food — years pass before you want it again. I couldn't be bothered to shop for anything but CDs. Before the junior prom, I procrastinated searching for a formal dress for so long that I ended up having to throw on a three-year-old royal-blue maid-of-honor gown I'd worn for my older sister's wedding. I looked like a taffeta blueberry.

You'd think I'd have learned my lesson. Not so. In college, my disgust with commodities only grew. I went to a wealthy, conservative school where J. Crew catalogues were as prevalent as textbooks. So I gradually began to hate the idea that identity could be bought — I despised that very American notion that the right pair of jeans could change your life. I shopped like a stereotypical male: accidentally. If I happened to be with a friend *and* we happened upon a store and the friend wanted to go in, then *maybe* I would buy something. I'd fit a year's worth of shopping into one day. It was like one of those supermarket grab-everything-you-can-in-60-seconds game shows. Whatever happened to be on the racks of a store that day defined my wardrobe for a season — I cultivated a personal style best described as "arbitrary."

Then a couple of years ago, something changed. I got a new boyfriend who mocked my favorite slacks, a god-awful polyester pair he nicknamed "Man Pants." When the person you adore tells you that your comfiest pants make your ass look square, well, it makes you reconsider your closet. My "Man Pants" went to Goodwill. So did half my other clothes. And slowly, hesitantly, I realized that I not only missed shopping, but I really needed new things.

My return to shopping was innocuous at first, like flirting with an old mate you've forced yourself to hate but secretly still love. First was a dish scrubber at Bed Bath & Beyond. Then a pair of sauté pans at Target. That led to more: a secondhand Ann Taylor skirt at Davis Square's Poor Little Rich Girl; a pink button-down blouse at Express; a miniature curio at a yard sale; a shower curtain at Tag's Ace Hardware; a red spangly necklace at Pluto; a crazy brown shirt patterned with multicolor balls at Black & Blue. Then I discovered H&M, a place where, for $60, you actually could buy an entire outfit. So despite the fact that I'm always cash-strapped, I started shopping again. A few weeks ago I spent $91 at the Garment District (two sweaters, one winter coat with a fur-lined collar, a blue-and-gray striped jacket, a lavender button-down shirt, and a pinstriped skirt). But it really got out of control when I woke up one morning and found myself lying in a brand-new queen-size bed.

Even my relatives have noticed the difference. Recently, I went home for a family gathering wearing a new denim skirt and carrying a red patent-leather purse I scored secondhand at Harvard Square's Proletariat. When my older sister noticed that I was toting around a pocketbook, she freaked. *Is that a purse you're carrying? What's wrong with you? Are you sick?*

No. Just different.

A few weeks ago, I was walking through Filene's Basement and spied a pair of orange Puma sneakers buried in a clearance bin. I actually *ran* over to them. I couldn't believe myself. I turned to my boyfriend, whose closet is twice the size of mine, and whimpered, "Um, I think I'm turning into a girl. How do you feel about that?" He laughed. But me, well, I gotta admit: I felt pretty good. ■

Camille Dodero can be reached at cdodero@phx.com.

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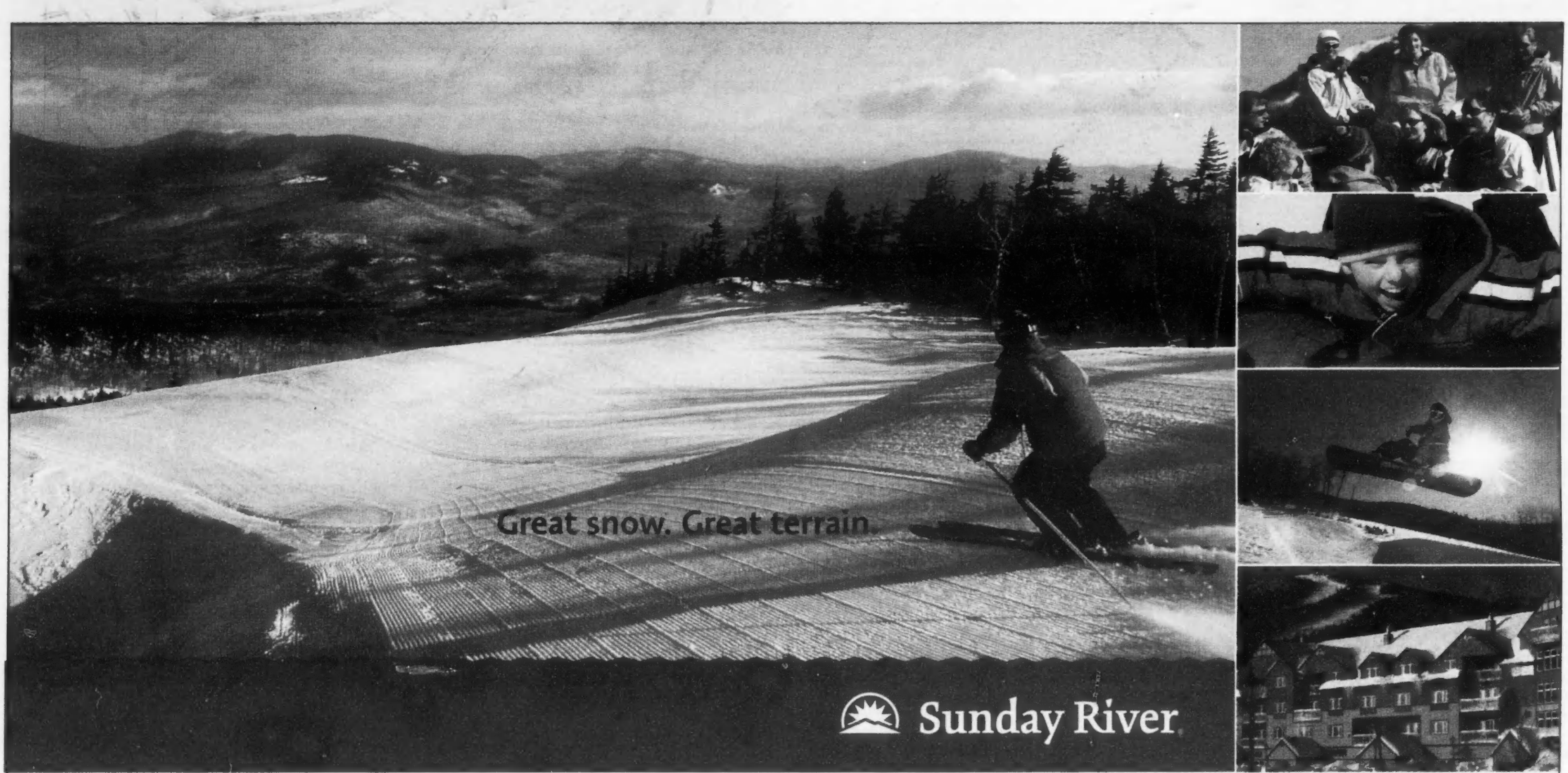

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EDITORS' picks

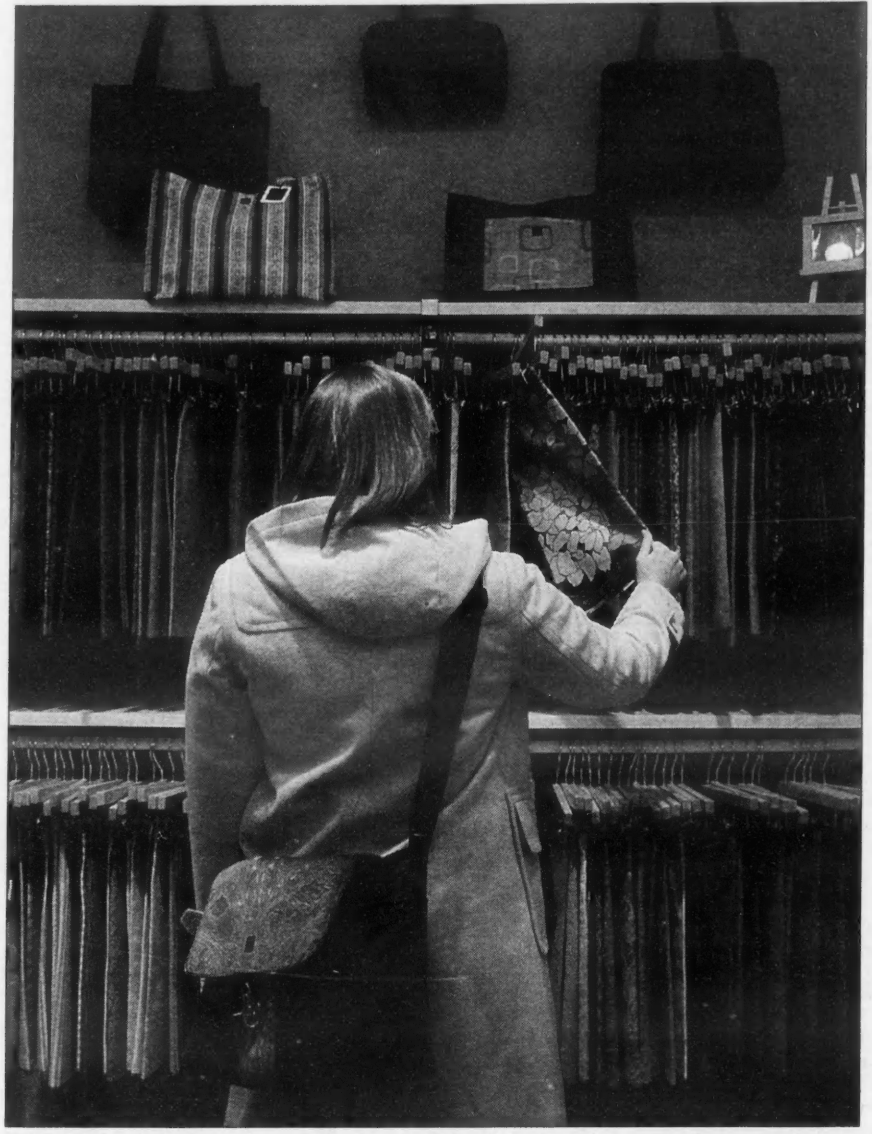
Best baubles

Just because you can't afford Harry Winston doesn't mean you have to buy your jewelry from a pushcart in Downtown Crossing. Lovely and affordably priced, the selection at **Baak Gallery**, in Harvard Square, offers the perfect blend of style and value. Among the highlights are the extensive color-themed collections of delicate matchable pendants and earrings; you can easily pair a set to suit your style for less than $100.

FLINT BORN

A REAL GEM: *Baak Gallery offers lovely and affordable jewelry.*

ERIC LEVIN



BAG IT: *can't find just the right-style purse? Stuck looking for a tote of a particular color? 1154 LILL Studio lets you design your own.*

You do have more-precious options, of course, with designs here by Jordan Schlanger, Mattioli, Cherie Magnello, Recarlo, Charles Garnier, and Carolina Bucci. And if you're in the mood for diamonds, you can rest assured that no inhumane labor practices were involved: Baak carries certified non-conflict Canadian diamonds, mined and cut in the Northwest Territories. Whatever your price range, Baak offers a distinctly attractive — and guilt-free — option.

Baak Gallery, 35 Brattle Street, Cambridge, (617) 354-0407, www.baakgallery.com.

Best place to nurture your inner Kate Spade

Sure, you could go to a department store and sift through the piles and racks of bags, hundreds of them, in every color and style combination — except the one you've got your heart set on, the one that will go with your favorite skirt, for which you've never been able to find just the right accessory. If you want your search to end in disappointment, be our guest. Or you could just go to **1154 LILL Studio** and design your own damn bag. The charming Newbury Street shop features an ever-changing selection of dozens of fabrics and more than 20 handbag styles. Simply pick your favorites — with the assistance of the unfailingly friendly and helpful staff, if desired — and voilà! The bag will be custom-made and ready for shipment or pick-up in four weeks. With so much creativity to tap and fun to have, who needs Prada?

1154 LILL Studio, 220 Newbury Street, Boston, (617) 247-1154, www.1154lill.com.

Best place to buy a sword

Since relocating from Somerville to Cambridge, **Absolutely Fabulous** has become a kind of living-art installation, a 2000-square-foot boutique housing an enormous collection of vintage objects handpicked by New York artist/designer and owner Mara Kustra Loeber. The inventory ranges from retro (Formica kitchen tables with chrome edges) to crafty (vinyl records melted into ashtrays) to sophisticated (crystal wine goblets). Every nook and cranny has something for sale; every shelf is carefully arranged. The prices aren't cheap, exactly, and the staff won't bargain (we tried), but it's fun even to browse the assortment of ceramic sushi sets, metallic flasks, arty postcards, vintage clothing, fringed lamps, mahogany chests, and old bicycles with U-shaped handles and padded seats. Perhaps the strangest item recently on sale at Absolutely Fabulous was a curved sword. It was there for months, but suddenly disappeared. Turns out, it went — for $95.

Absolutely Fabulous, 1309 Cambridge Street, Cambridge, (617) 864-0656.

Most-transporting home goods

For many visitors to the wonderfully renovated Peabody Essex Museum, its new centerpiece exhibit — a centuries-old ancestral home brought from China and reassembled inside the museum — is transporting. Evocative of a distant land and a sublime aesthetic, it inspires an appreciation for all things Eastern. It's easy to imagine how Chinese goods caught the fancy of Americans in the early days of the sea trade.

To bring home exotic evidence of the worlds beyond our shores, you need look no further than the **Peabody Essex Museum Shop**. Glass bowls in vibrant colors such as tangerine and teal, lacquer-ware coasters that seem to glide on the surface of a table, richly detailed woven pillows — the shop's offerings go far beyond standard museum fare, into the realm of elegant home décor. Bring a little Zen gracefulness to your tiny condo with a single piece, or transform an entire room into a silk-trader's bazaar. Best of all, you'll support the arts with every purchase.

Peabody Essex Museum, East India Square, Salem, (978) 745-9500, www.pem.org.

Best one-stop place to find cool shirts for men

Face it: women who like to dress well have it easier than men of similarly cool tastes do. This seems especially true in Boston. While women have an array of boutiques to help them keep up to date on the latest fabric, cut, and style trends, Beantown men are faced mostly with an endless supply of Oxford collars and versions of blue-for-business MBA-wear. Even the recent rebirth of color has already fallen into the rut of ubiquitous cotton shirts in strong stripes — a look that has reached such saturation now as to border on dowdy. (If you see a frat boy wearing a "hip" striped shirt with his cargo pants on a date at Friday's, it has stopped being fashion.)

Thank God for **Industria Boutique**. Tucked below ground level on Newbury Street, the narrow boutique has made its left side all about fashion for men with flair. There are Scandinavian and other European labels, with the occasional American brand tossed in. But it's the look, not the label, that makes the difference: wrinkled black gauze in a club shirt just this side of sheer … distressed cowboy wear that looks as though it's been run over by a tractor … elaborate embroidery on a funked-up tux shirt. Shop here, and no one will know you're from Boston.

Industria Boutique, 222 Newbury Street, Boston, (617) 859-3635.

Highest concentration of listening posts for the indecisive

Virgin Megastore may not want to hear this, but we like using its Newbury Street outpost as a free thrill. If it's raining and we want indoor fun, or if we're feeling too broke for a movie, Virgin offers hours of free, no-hurries amusement. With dozens and dozens of listening posts here, you can spend hours checking out new music. If the album you want isn't on a listening post, the interactive kiosks can scan most discs in the store for samples. Throw in plasma-screen televisions and the occasional live DJ spinning in the dance section, and you have your own walk-in iPod. Of course, once you're inside, you may find the urge to splurge impossible to resist — but would that really be so bad?

Virgin Megastore, 360 Newbury Street, Boston, (617) 896-0950, www.virginmega.com.

Best sneaker shop

Although situated close to an Ivy League institution, Harvard Square's **Le Foot Sportif** is old-school in its own way.

Inside the tiny sneaker shop, you'll find countless pairs of perennially hip retro Adidases and Converses alongside updated Puma, KangaROOs, and Saucony shoes. The store also carries Palladium, Simple, Vans, and Timberland, as well as more-traditional athletic sneakers from New Balance and Reebok. Free socks or laces with purchase further sweeten each sale.

Le Foot Sportif, 3 Dunster Street, Cambridge, (617) 547-1688.

Best way to get rid of all those old suits and dresses that don't fit you anymore

It can take up to six weeks to get a half-hour appointment with the busy folks over at the **Garment District**, but it's worth the wait if you've got a closet full of nice suits and dresses that you know you're never going to wear again. The process is easy: just pack 'em all up and bring them to this immense vintage/used-clothing store in Kendall Square at the appointed time, and staffers will sort through it all, let you know what they think they can sell (throwing the rest onto the first-floor dollar-a-pound piles if you don't want to lug home the rejects), and a few days later you'll get an itemized list in the mail of the stuff they took and how it's all been priced. Of course, the Garment District does take a cut. But it's better than letting that old crap clog up your closets for another year.

Garment District, 200 Broadway, Cambridge, (617) 876-5230, www.garment-district.com.

Best clown shoes for fashion-minded men

Sometimes putting your best foot forward means way, way forward. Though sneakers are still the dominant note in men's footwear, not every occasion is sneaker-friendly — and not everyone wants to sport the same look all the time. To show that you're on the cutting edge in your shoe selection, get thee to **Kenneth Cole** for shoes that make a prolonged statement.

Kenneth Cole offers footwear that goes past the pointy-toed '80s shoes of your youth to an unheard-of length. Cole's creations tend to fit snugly down to where you'd expect the toes to be, but instead of ending there, the tips continue on for as much as three inches. It's not supposed to look like the length of your foot — it's supposed to look like an interesting detail. Within this style, Kenneth Cole offers ample variety. The "Stonewashed" boot looks as though the leather went through a washer first; the "Public Eye" is an exaggerated version of something a young lawyer might wear to approach the bench; and the "Top This" is very Bozo-meets-paratrooper. People will definitely notice — just as you want them to.

Kenneth Cole, Copley Place Mall, 100 Huntington Avenue, Boston, (617) 867-9580, www.kennethcole.com.

Best place to buy a hammer, some apples, a fishing hook, and paper plates, and rent a video

Let's consider, for a moment, the notion of convenience. It's a quality that suits one's needs or purposes. If something is convenient, it's accessible and saves work. The modern-day convenience store, with its fluorescent lights and long hours, its rotating wieners and Slurpee stations, can save time and satisfy our cravings (cigarettes, Doritos, a midnight pint of Ben & Jerry's). But there's something dehumanizing about the big-chain mini-marts. On Cambridge Street, there's **Inman Square Market**, a convenience store that's got more than just Red Bull, pretzels, and prepackaged ham sandwiches. It's convenient in the sense that it truly does offer objects, foodstuffs, and entertainments to satisfy your needs. And it feels more like a general store than a too-bright chain. There's something familiar about the place, as if you're walking into your own (oversize) pantry, garage, or storeroom. The common "Thank you, come again" feels sincere, and the prices aren't bad to boot.

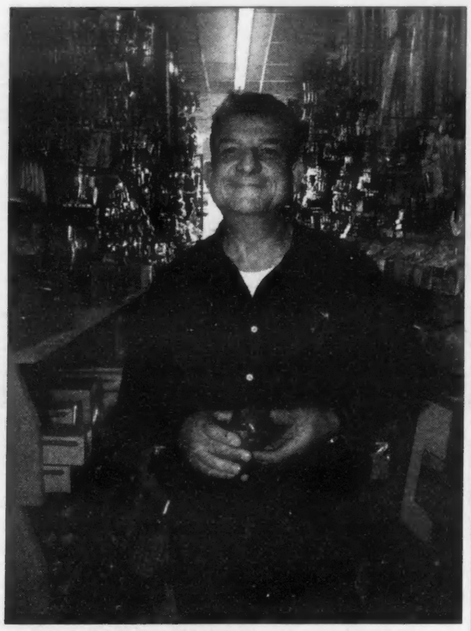
Inman Square Market, 1343 Cambridge Street, Cambridge, (617) 354-8697.

Best place to buy a tux — for richer or poorer

The elite gentleman looking to clad himself in Matteo Maas, Monsieur by Givenchy, and Lord West will want to perambulate to Newbury Street and peruse the wares at **Classic Tuxedo**, where there's no such thing as *too* formal. Impress your snooty in-laws in a grosgrain shawl-lapel tuxedo. Stand out at the gala premiere in a trendy mandarin with a band collar. "Swing hats and chains available for purchase."

If, on the other hand, the sky is not the limit, and the wedding is a little more bohemian than Brahmin, the man of more modest means can head to **Keezer's**, in Central Square — "The only used clothing store around that actually pays cash for stuff," boasts manager David Soodak. That's right, walk in with the tux that, let's say, hasn't kept up with your rate of expansion, and they'll give you a good 30 or 40 bucks for it — and that will go a long way here, where the most expensive thing in the store is a $395 Italian tuxedo. Most used tuxedo jackets sell for around $50 or $60 here, and you'll cough up another $22.50 for the pants. Mandarin collars? "We don't have a lot of crazy stuff," Soodak says. But when you're done selecting your formalwear, you can also pick out jeans and a T-shirt to change into afterward.

ERIC LEVIN



CONVENIENT STORE: *Inman Square Market has it all.*

Classic Tuxedo, 249 Newbury Street, Boston, (617) 424-7707, and 2 Bow Street, Cambridge, (617) 354-0380, www.classictuxedo.com; Keezer's, 140 River Street, Cambridge, (617) 547-2455, www.keezers.com.

Best way to skip the line

Brookline Avenue has its perks (it's home to the *Phoenix* offices, after all), but waiting in long lines only to find out a Red Sox game is sold out isn't one of them. That's where **Ace Ticket Agency** comes in. "The harder it seems to get a seat to a particular event," says owner Jim Holzman, "the better the chance you can get it from Ace." The agency buys and sells top-dollar (and bleacher) seats to premium and sold-out events such as Patriots, Celtics, and Bruins games, *The Lion King*, *The Nutcracker*, and every concert you could ever want to attend. Holzman sent "tons of customers" to the Red Sox playoff and World Series games. How does it get all those hard-to-find tickets? Connections, connections, connections. Holzman promises: "As long as you know Ace, you have those contacts and connections, too."

Ace Ticket Agency, (800) MY-SEATS, www.aceticket.com.

writers & readers series

Thursday, November 11 7PM
RODDY DOYLE *Oh, Play That Thing*
World famous author Roddy Doyle returns to the Booksmith with his eagerly awaited sequel to his highly acclaimed *A Star Called Henry*. In *Oh, Play That Thing*, Roddy smartly brings back the inimitable Henry Smart -- lover, fighter, ex-IRA assassin-a little older, a little wiser, but as sharply drawn as ever to deliver a marvelous meditation on survival during the Great Depression and a melodic glimpse into the rise of Chicago Jazz.

Wednesday, November 17 7PM
MAREK VAN DER JAGT *The Story of My Baldness*
JEFFREY LEWIS *Meritocracy*
At Booksmith, we're quick to admit what we know and what we don't know. Marek Van Der Jagt may or may not be Arnon Grunberg, the Dutch wunderkind responsible for the brilliant, ultra-acclaimed, world renown, prize-winning novel *Phantom Pain*. We know for sure that Jeffery Lewis is the Jeffery Lewis who wrote for Hill Street Blues and penned the upcoming Altman film and happens to have written a first novel of unparalleled pulchritude called *Meritocracy*.

Tuesday, November 23 7PM
MARIA FLOOK *Lux*
Cape Codder Maria Flook's gift for language and her ability to bring a place and tumultuous relationship to life made her a best-selling author with *Invisible Eden*. Lux marks her return to fiction with a wonderfully disturbing tale that will sweep you off your feet and pad your fall with a cradle of fabulously drawn characters who inspire both cringes and laughter.

Monday, November 29 6PM
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READERS' picks

Best bike shop

With Lance Armstrong having won his 50-billionth Tour de France, and with the spinning craze still gripping the nation, an ignorant bystander might conclude that Americans have only recently discovered the bicycle. Au contraire. No one knows this better than the kindly and quirky family who have owned and run **Ace Wheelworks** for 28 years and counting. Ace has bikes for every level of rider, and its merchandise is top-tier as well as locally and independently manufactured. It offers tune-ups, an in-house frame-maker, repair classes with a master mechanic ($75 per three-hour class), an extensive woman-specific selection of products, and most important, a great sense of humor in a relaxed and welcoming atmosphere.

Our other winner, **International Bicycle**, has been proudly standing behind its products for more than 25 years. And boy, are the legs there tired. But seriously, this shop offers mountain, road, and hybrid bikes as good as or better than those ridden in the Tour de France. It, too, caters to everyone from beginners to real-life world champions, and employees pride themselves on dedicated service. International Bicycle offers free maintenance classes, free in-season 7 a.m. group road rides, and indoor spinning classes (BYO bike) in the winter. It sponsors the Boston Triathlon Team, and it's the largest purveyor of high-end European bikes in New England.

Ace Wheelworks, 145 Elm Street, Somerville, (617) 776-2100, www.wheelworks.com; International Bicycle, 89 Brighton Avenue, Allston, (617) 783-5804, www.internationalbike.com.

Best newsstand

You know what's great about newspapers? They come in, like, every language. And they're all available at **Out of Town News** in the center of Harvard Square, an iconic presence in the area. In addition to your standard magazines and specialty mags on subjects ranging from fashion and current events to boating and model trains, Out of Town lives up to its promise and delivers papers from Israel, Russia, Germany, Japan, England, France — pretty much everywhere. You also can find international magazines such as *Paris Match* and *Hello!*

At **Trident Booksellers and Café**, you can buy any magazine you want. There are trade rags for writers, actors, musicians, and artists; film magazines; luminous art mags; countless rare specialty magazines on yoga and New Age living, architecture and design, travel, photography, Zen, anthropology, science, music, business, and electronics; and a collection of edgy pop magazines including *Nylon* and *Bitch*. There are also French and Spanish magazines, intellectual and political magazines, bridal magazines, and even good old *Glamour*. And the kicker is the scrumptious café: grab a magazine, any magazine, settle down with a cup of coffee and a plate of Trident fries, and have a nice, long read.

Out of Town News, Zero Harvard Square, Cambridge, (617) 354-7777; Trident Booksellers and Café, 388 Newbury Street, Boston, (617) 267-8688, www.tridentbookscafe.com.

Best store for art supplies

In a city of students, there must be artists. And there are. Lots of them. And they go to the **Art Store** near Fenway. This spacious, loft-like room contains everything for any kind of artist — from glitter, greeting cards, journals, and craft kits to canvases, linseed oil, drafting tables, gesso, and studio furniture. There's a beautiful array of papers, paints, pencils, and pastels, and an impressive selection of art books. In the middle of the store, behind the circular counter, stands an enormous papier-mâché tree, and artsy types happily float about to the soft tunes of Radiohead. If that weren't enough, there's a 10 percent student discount, and they'll even validate your parking.

On the other side of the river and on the other side of expensive (that is to say, cheap), **Pearl Art and Craft Supplies** is your winner. Although it has much more of an emporium-like feel, it, too, offers all the standard tools both the serious artist and the occasional dabbler require. In addition, Pearl features an entire fine-arts floor filled with handmade paints, pigments, canvases, palettes, and multiple walls lined with nothing but brushes. On the basement level, you'll find drafting supplies, hobby materials, and even a notepad affixed to the wall, where customers can write down items they were seeking but (shockingly) did not find.

The Art Store, 401 Park Drive, Boston, (617) 247-3322; Pearl Art and Craft Supplies, 579 Mass Ave, Cambridge, (617) 547-6600, www.pearlpaint.com.

Best store for jewelry

Diamonds are a girl's best friend, diamonds are forever, diamonds are really just fabulous. And where better to get them than the very source? Yes, South African mines are nice too, but it's **Tiffany & Co.** we're all thinking. Classic, luxurious, glamorous — the gift of jewelry just isn't the same if it doesn't come in that little blue box. And lucky you, Tiffany's doesn't just sell diamonds. It's got sapphires, emeralds, rubies, gold, silver, platinum, amethysts, rings, bracelets, necklaces, brooches, tableware … it goes on. Whatever you want, they've got it, and it sparkles.

Across the river, sans imposing steel doors, lies a little jewelry boutique called **Topaz**, which is lower-key but just as shiny. All of the pieces are handmade, and on hand are all the pearls, jewels, and metals one could want, but with a funkier, slightly earthier edge. The store is lively and bright, and everywhere you turn is another case with yet more whimsically displayed offerings. They've even got hats, gloves, pashminas, bags, leather and suede boots, cashmere sweaters, handmade lampshades, belts, and various adorable knickknacks.

Tiffany & Co., Copley Place, Boston, (617) 353-0222, and Atrium Mall, Route 9, Chestnut Hill, (617) 527-1881, www.tiffany.com; Topaz, 1702 Mass Ave, Cambridge, (617) 492-3700.

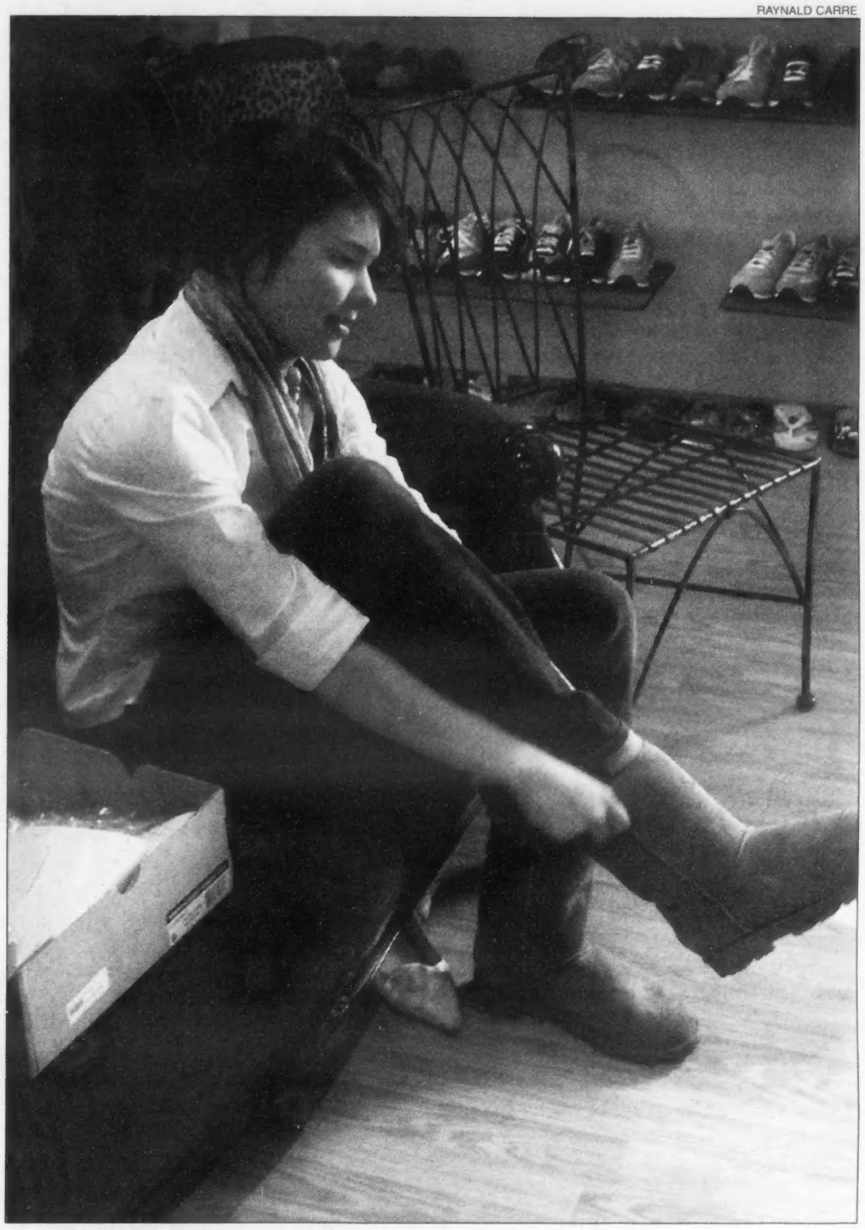
Best store for makeup

It is said that beauty comes from within. However, everyone knows a girl's gotta wear a little something to make that inner beauty more visible. **Sephora** is true one-stop shopping. There's makeup, hair products, beauty supplies, and fragrances from the hottest and most classic brands around: Jean Paul Gaultier, Bourjois, Shu Uemura, Sonia Rykiel, and Frederic Fekkai … the list goes on. You can find every shade of eyeliner in existence next to every size of tweezers ever created. What more could you ask for?

Only one thing: those pesky, fabulous beauty lines available only at certain department stores that aren't always convenient. This is why readers choose **Beauty and Main** as their other pick: it carries lines such as Laura Mercier, Trish McEvoy, Nars, Paula Dorf, Fresh, and Darphin — lines that otherwise can be difficult to find. Beauty and Main offers a quiet, peaceful environment and plenty of personalized, hands-on help from its staff. It also offers makeup application, private consultations, lessons, and parties for groups of six to nine.

Sephora, multiple locations, www.sephora.com; Beauty and Main, 30 Brattle Street, Cambridge, (617) 868-7171, www.beautyandmain.com.

RAYNALD CARRE



IF THE SHOE FITS, *buy it at Berks.*

Best store for men's clothing

When it comes to fashion, everyone seems to think the girls should play, while the boys should be relegated to navy roll-neck sweaters and khaki pants. If their underwear is clean, they're veritable fashion plates. But it just isn't so, and **Louis Boston** is the first store in line to break that ugly stereotype. It carries all the haute lines, and is more than equipped for any man who might drop in — whether he's shopping for a whole new look (the mannequins are inspiringly dressed) or a sharp suit (you'll see on-site tailors running around, brandishing tape measures). And women, if your man simply isn't interested, there are leather armchairs and a big-screen TV playing the football game so your fashion-phobe can feel at home while he "shops."

For the clothing-conscious man who's also slightly more conscious of his credit-card bills, *Phoenix* readers say **Urban Outfitters** is the place to go. Less couture and more hipster, Urban's got a wide array of shirts, pants, jackets, and accessories for the alternative man on the go. The mannequins are also creatively attired, using the standard clever T-shirt in ways that one man never could be expected to imagine. It turns messy boys into … messy boys who look cute. The clothing is accessible to the cool, the too-cool, the fashion-skittish male, and even to the wallet.

Louis Boston, 234 Berkeley Street, Boston, (800) 225-5135, www.louisboston.com; Urban Outfitters, multiple locations, www.urbanoutfitters.com.

Best store for men's shoes

Men's shoes are a delicate subject. They need to be practical, weatherproof, and long-lasting. They need to match almost anything, and it doesn't hurt if they're cool, too. For all that, our readers say the **Tannery** in Harvard Square is the place to go. It has every color of every brand of designer sneaker, as well as loafers, hiking boots, dress shoes, moccasins, Dr. Martens footwear, Birkenstocks, and more. The staff is attentive and knows its stuff, so if you can't find it here, well, you just don't want new shoes.

Aldo is the man's answer for sharp, affordable, and reasonable leather footwear. Its dress shoes look great at the office or under jeans, its casual boots are rugged and practical in addition to being attractive, and its dress boots are versatile, sturdy, and slick. It even offers cowboy boots this

Continued on page 32

PAUL TAGGART

MEN AT WORK *or play love the clothes at Louis Boston.*

READERS' PICKS, *from page 31*

season to keep the guys up on the trends. These shoes appeal to the metro man, the athletic man, and even the "I've had these shoes since I was 12 and I'll die before I part with them" man.

The Tannery, 11A Brattle Street, Cambridge, (617) 491-0810, www.thetannery.com; Aldo, multiple locations, www.aldo.com.

Best store for musical instruments

Boston is famed for being the birthplace of many a music career, and we've got the stores to prove it. **Cambridge Music Center**, across from the Porter Square Shopping Center, sells guitars, amps, percussion instruments, music books, lesson books, sheet music, and all the necessary accessories. The selection includes new and used items, and the store buys and sells a lot on consignment. If you take the easily missed stairs next door, you'll find yourself in the extensive classical-sheet-music room. In fact, Cambridge Music Center provides all the sheet music for the Boston Symphony Orchestra. It also offers private-lesson packages for instruction in 14 different instruments, including voice.

Across the street from the Berklee School of Music (where else?) sits **Daddy's Junky Music**. It features new and used guitars, drums, keyboards, bass guitars, and professional recording equipment, and many of the products are available for rental as well. And in addition to the giant Elvis head and alien that inhabit the store, there are frequent free clinics with famous visiting musicians and artists.

Cambridge Music Center, 1906 Mass Ave, Cambridge, (617) 491-5433; Daddy's Junky Music, 165 Mass Ave, Boston, (617) 247-0909, www.daddys.com.

Best store for new books

With 700 cable channels and the advent of TiVo and OnDemand, it feels as though nobody reads anymore. Good thing there are still places like the **Harvard Book Store**. This best pick has books on every subject, including biography, food, art history, media studies, and architecture, as well as all the new releases. The extensive fiction section features selected reviews and recommendations thoughtfully written by staff members, and the basement is a used-book lover's dream. There's also an impressive author series, generous discounts for frequent buyers, and "remainders" — new books that are sold for 30 to 70 percent off. The store is organized and easily navigable, while managing to maintain a cozy level of disarray. Once you find a quiet little corner, you'll never want to leave.

Newtonville Books is one of the last remaining independent bookshops still in business, and based on its popularity with *Phoenix* readers, we think it'll continue to be so. It has signed first editions coveted by collectors, and the staff loves to special-order out-of-print books. A real book-lover's store, Newtonville sponsors the author-reading series Books & Brews, followed by drinks at a nearby bar, and Earfull, a marriage of readings and live musical performances held at Paradise Lounge. It also has just expanded with the Lizard's Tale, a children's wing. When it comes to customer service, literary savvy, and independent charm, you could say Newtonville Books wrote the book.

Harvard Book Store, 1256 Mass Ave, Cambridge, (800) 542-READ, www.harvard.com; Newtonville Books, 296 Walnut Street, Newton, (617) 244-6619, www.newtonvillebooks.com.

Best store for new CDs

With the advent of the iPod and its competitors, our old trusted friend the CD is feeling a little neglected. Okay, we're riding the wave of the future, but there's still something to be said for the thrill of trying until your fingernails bleed to rip the shrink-wrap off a new disc. Well, **Virgin Megastore** hasn't forgotten the importance of that feeling. It has everything for your listening pleasure, including extensive collections in every genre: rock, pop, hip-hop, classical, country, Yanni. And if it's not in the store, you can easily order it from the Web site, which is linked to Amazon.com. It must be nice to be a multigazillion-dollar company.

Local staple **Newbury Comics** has an incredibly varied selection — everything from the new single you heard on JAM'N 94.5 to Johnny Cash to Stephen Malkmus. There's even a section of underground music so you don't have to scour the city for that album no one at Sam Goody has ever heard of. Throw in a impressive collection of toys, whatsits, knickknacks, and doodads, and you could just spend hours here.

Virgin Megastore, 360 Newbury Street, Boston, (617) 896-0950, www.virginmega.com; Newbury Comics, multiple locations, www.newbury.com.

Best store for sexy gifts

Between our Puritan lineage, frigid weather, and lack of sun, Bostonians need a healthy loosening-up. And where better to be loosened than at your friendly neighborhood sex shop? **Grand Opening!** isn't easy to find, tucked upstairs in the Coolidge Corner Arcade, but behind the tastefully papered windows lies a veritable trove of sexual accessories — the most impressive being the vibrator collection, clearly labeled with helpful descriptions for comparison shopping. Check out the many workshops, too, including "Sex Tips for Gals" and "Writing Literary Erotica for Fun or Profit."

A far cry from brightly lit Grand Opening!, **Hubba Hubba** caters to a slightly different crowd. There's nothing discreet about its exterior, and within the darkened shop you'll find a modest collection of vibrators and accessories, and a not-so-modest collection of leather tops, pants, boots, masks, whips, and muzzles. There's no use for shyness here — the staff is friendly and welcoming, and if you're there for that chain-mail shirt, well, no one will judge you.

Grand Opening!, 318 Harvard Street, Brookline, (617) 731-2626, www.grandopening.com; Hubba Hubba, 534 Mass Ave, Cambridge, (617) 492-9082, www.hubbahubba.com.

Best store for sporting goods

Boston is a sports-oriented town. We've got the Red Sox, the Patriots, the Celtics, the ... uh ... Bruins, some wicked college teams, and generally athletic people. We run, we swim, we play soccer and tennis, we do it all, and our readers get all their necessary equipment at **City Sports**. It's got sneakers and cleats for every occasion, tennis rackets, clothing, football gear, hockey sticks, skis and snowboards, indoor fitness equipment and machines, a knowledgeable and helpful staff, and those cool, ubiquitous City Sports T-shirts everyone seems to own.

Boston is also an outdoorsy town. The White Mountains are mere hours away, as are other prime camping, hiking, climbing, rafting, and skiing locations, and **Recreational Equipment Inc. (REI)** has what our readers need for a good time in the wilds of New England. Whether you're snowshoeing, kayaking, or simply exploring the natural world, REI has all the gear and equipment for the budding outdoorsman or the seasoned pro. It even has in-store clinics such as "Map and Compass Basics," organized local hikes, and expert-led group adventure vacations to exotic locations including the Andes, Bavaria, Thailand, and Hawaii.

City Sports, multiple locations, www .citysports.com; REI, multiple locations, . www.rei.com.

Best store for stereo equipment

Buying audio equipment can be a daunting task. Not so at **Cambridge SoundWorks**, a national chain that started as a local speaker manufacturer. It sells quality equipment from the most trusted brands, and it's done factory-direct, which equals savings. There's also a 45-day home trial as well as a "no questions asked" return policy, and 24-hour live support for when you realize you just don't know how to work the darn thing.

People may dump on the big chains, but there is a certain satisfaction in having everything you could want in one place. At **Best Buy** you'll find all the brands, from low-end (for the budget-conscious) to top-of-the-line. It's got home-theater systems, stereos, amps, and every kind of speaker imaginable from brands such as Sony, Bose, and Yamaha. There's even an extensive online-research center to help you wade through the thousands of electronic offerings and make an informed and prudent decision. It's almost like music to your ears. Why, it is!

Cambridge SoundWorks, multiple locations, www.cambridgesoundworks.com; Best Buy, multiple locations, www.bestbuy.com.

Best store for used clothing

There are few things more satisfying than scoring an amazing item at a thrift store. It takes patience, perseverance, and most important, a thoughtfully and well-stocked store. Such is **Boomerangs** in Jamaica Plain and Brighton. Proceeds benefit the AIDS Action Committee, and in just one short visit, you can find items from the olden days of Versace, DKNY, Henri Bendel, and Christian Dior. There's also a fascinating selection of housewares, exercise equipment, books, movies, accessories, and an old, unopened bottle of Metamucil. Now *that's* a thrift store.

Proletariat in Harvard Square is the absolute last word in fantastic old T-shirts that make people shriek, "Oh my GOD, where did you *find* that?" Here's where to buy that Richard Marx concert T, a tiny child's pajama top featuring Slimer from the original *Ghostbusters* cartoon, an old Teenage Mutant Ninja Turtles NINJA PIZZA T, and many more. There's also an impressive selection of leather jackets, collegiate tweed blazers, denim, vintage dresses and skirts, and, for some reason, poker chips.

Continued on page 34

BROOK GRIFFIN

SECOND TIME AROUND: Phoenix *readers flock to Proletariat for used clothing.*

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10 on Ten
Sat, Nov 13, 10:30 am
Sat, Nov 27, 4 pm

Joy of Madness
Sat, Nov 13, 3 pm
Fri, Nov 26, 6:30 pm

At Five in the Afternoon
Sat, Nov 13, 4:30 pm
Fri, Nov 26, 8 pm

The Tear of the Cold
Fri, Nov 19, 6 pm
Sat, Nov 20, 12 pm

Beautiful City
Fri, Nov 19, 8 pm
Sat, Nov 27, 2 pm

Boutique
Sat, Nov 20, 2:30 pm

Tiny Snowflakes
and ***Stop It, I'm Out***
Sun, Nov 21, 4 pm
Fri, Nov 26, 4:30 pm
Sun, Nov 28, 12:10 pm

Killing Mad Dogs
Sun., Nov. 21, 6:30 pm
Sat., Nov. 27, 6:30 pm

Canary
Sat, Nov 27, 10:30 am
Sun, Dec 5, 12:30 pm

The First Letter
Sat, Nov 13, 9 pm
Sun, Nov. 28, 1 pm

Afghan Alphabet and
Return to Kandahar
Fri, Dec 3, 6 pm
Sat, Dec 11, 11 am

The Scarecrow Lover
Fri, Dec 3, 8:15 pm

Here, a Shining Light
Sat, Dec 4, 3:30 pm
Sun, Dec 12, 3:45 pm

20 Fingers
Fri, Dec 10, 8:20
Sat, Dec 11, 1:30 pm

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Saba Ensemble
Sat, Nov 13, 1 pm, FREE

The Zoufonoun Ensemble
Sat, Nov 20, 7:30 pm

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MFA members, seniors, and students $8
General admission $10

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shopping

READERS' PICKS, *from page 33*

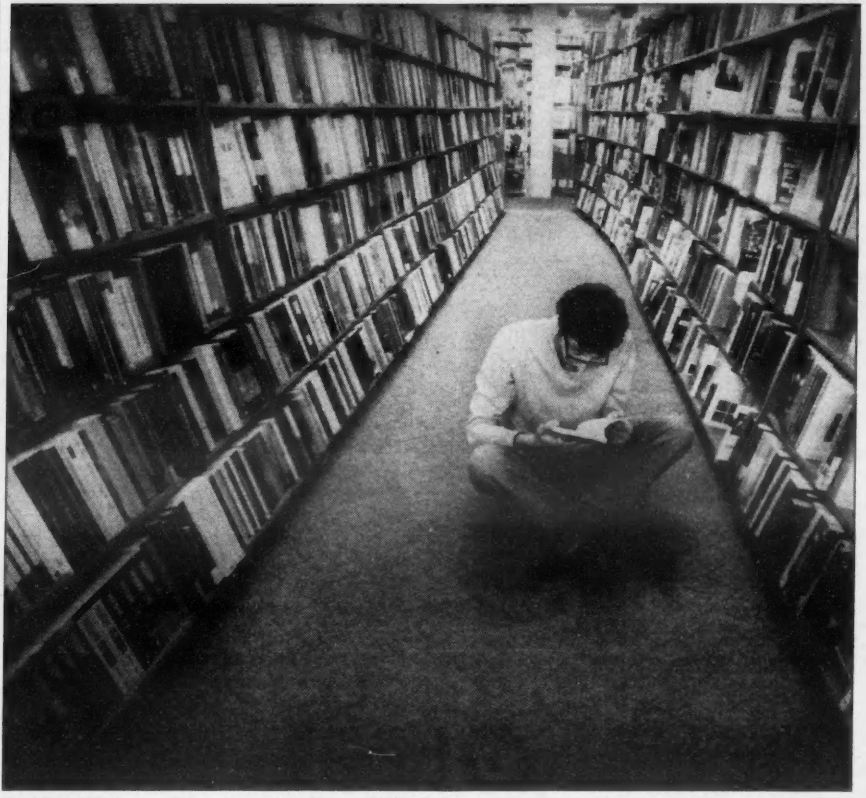
Plus, you can buy vintage sheets for $5, to be used for fort-making or toga parties, as the store recommends.

Boomerangs, 716 Centre Street, Jamaica Plain, (617) 524-5120, and 298 Washington Street, Brighton, (617) 787-0500, www.aac.org; Proletariat, 52B JFK Street, Cambridge, (617) 661-3865.

keep you busy and sufficiently ornamented indefinitely.

For earthy countryside flair, our readers chose **Anthropologie**. Its items are whimsical and airy, giving off a classy, understated, and — most of all — pretty look. Shop here for girlie dresses and skirts, knits and Ts, elegant coats, and a refreshingly unusual array of sweaters, cardigans, and blazers. Enter a drab New England woman, flounce out a pretty forest nymph, a dairymaid from the English countryside, or a fanciful poet. No matter what, you'll look just great.

Jasmine Sola, 37A Brattle Street, Cambridge, (617) 354-6043, 344 Newbury Street, Boston, (617) 867-4636, www.jasminesola.com; Anthropologie, 799 Boylston Street, Boston, (617) 262-0545, 300 Boylston Street, Chestnut Hill, (617) 559-9995, www.anthropologie.com.


FLINT BORN

BOOK IT: Phoenix *readers give Harvard Book Store props.*

Best store for used CDs

There's something special about a used CD. It's got history, it's got authenticity, and with luck it doesn't have scratches. No need to worry if you're shopping the pre-owned goods at **Newbury Comics**, where the merchandise is thoroughly checked and guaranteed to be in excellent condition. Not only that, but the selection varies from older, hard-to-find indie albums to brand-new hip-hop releases — because used doesn't have to mean old; it just means cheap.

Our other pick for used discs is **CD Spins**, a local indie chain with an impressive collection of both new and secondhand music. They're more than eager to buy, trade, and sell your used CDs, and the pricing is beyond fair, as are the trading policies. Heck, they're downright generous. And even if they don't like what you've brought them, they'll buy it from you anyway. They carry everything from Top 40 to polka; you just try and find a disc they won't take. After all, one man's John Tesh is another man's Mozart, right?

Newbury Comics, multiple locations, www.newbury.com; CD Spins, multiple locations, www.cdspins.com.

Best store for women's clothing

If you're looking for a Boston boutique with flair, color, creativity, and class, you know you need to go to **Jasmine Sola**. The walls full of designer shirts by Michael Stars, C&C, and Three Dots and the denim from the most fabulous brands would be enough. But you'll also find skirts, dresses, tops, lingerie, and accessories galore to spice up your wardrobe. There are enough scarves, fabulously fun hats, coats, belts, and hair accessories to

Best store for women's shoes

There are no words to describe the relationship a woman has with her shoes. But without our having to speak, **DSW** understands. It's rare that a woman leaves this store empty-handed. Part of its success is due to sheer volume — the Downtown Crossing outpost features two full floors of nothing but aisles and aisles of fabulous shoes by top designers, endless boots in countless styles, sneakers, sandals, dress shoes, and work shoes, and they're all sold at bargain prices. And there's even an enormous and ever-present sale rack. It's probably not exactly what heaven looks like, but we like to think it's pretty close.

Berks, too, is sympathetic to a woman's attachment to her footwear. It has a fine selection of adorable and trendy shoes by Bronx, NYLA, GoMax!, Irregular Choice, and Blink, as well as Uggs and other winter boots, and the obligatory designer sneakers, from Pumas to Sauconys to Roos. All of the shoes are reasonably priced, and the inventory changes often to keep things interesting.

DSW, 385 Washington Street, Boston, (617) 556-0052, www.dswshoe.com; Berks, 50 JFK Street, Cambridge, (617) 492-9511, www.berkshoes.com.

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Arlington B&G Club • Walpole Family Branch (YMCA) • Dorchester YMCA • Hyde Park YMCA
Reading Wakefield YMCA • Egelston Sq. Youth Center • Waltham YMCA • B&G Club of Martha's Vineyard
YMCA of Greater Boston • Bridgewater Youth Center • Egelston Square YMCA • Charles River YMCA
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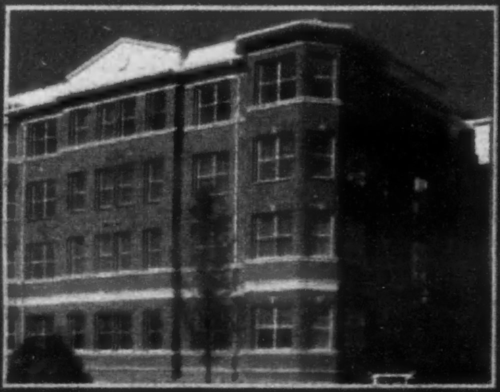

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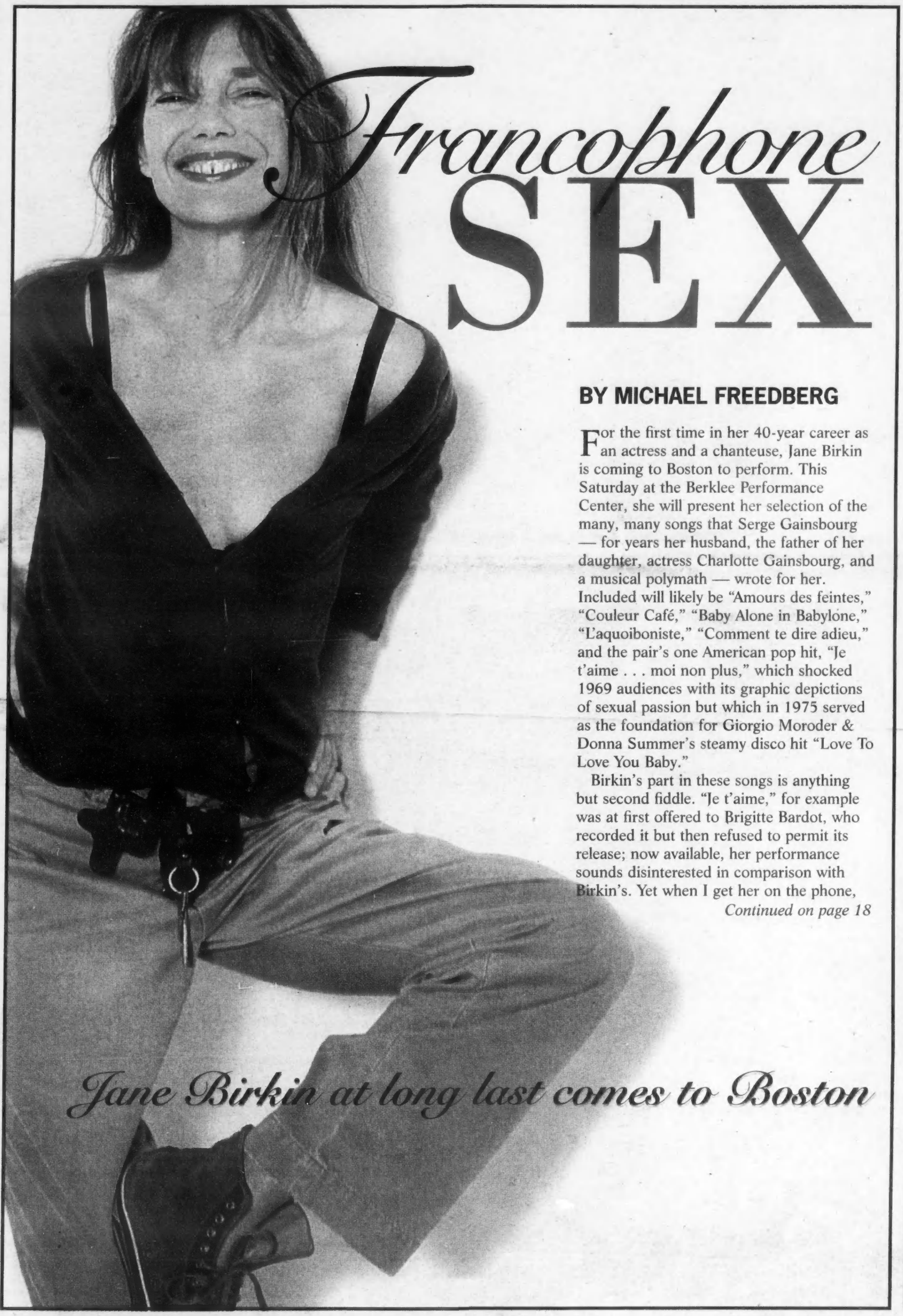


Francophone SEX

Jane Birkin at long last comes to Boston

BY MICHAEL FREEDBERG

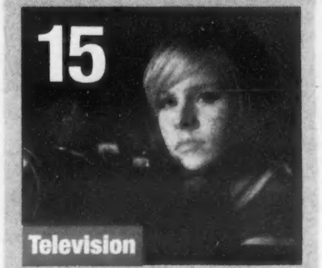
For the first time in her 40-year career as an actress and a chanteuse, Jane Birkin is coming to Boston to perform. This Saturday at the Berklee Performance Center, she will present her selection of the many, many songs that Serge Gainsbourg — for years her husband, the father of her daughter, actress Charlotte Gainsbourg, and a musical polymath — wrote for her. Included will likely be "Amours des feintes," "Couleur Café," "Baby Alone in Babylone," "L'aquoiboniste," "Comment te dire adieu," and the pair's one American pop hit, "Je t'aime . . . moi non plus," which shocked 1969 audiences with its graphic depictions of sexual passion but which in 1975 served as the foundation for Giorgio Moroder & Donna Summer's steamy disco hit "Love To Love You Baby."

Birkin's part in these songs is anything but second fiddle. "Je t'aime," for example was at first offered to Brigitte Bardot, who recorded it but then refused to permit its release; now available, her performance sounds disinterested in comparison with Birkin's. Yet when I get her on the phone,

Continued on page 18

Iran Film Festival

Synge's *Playboy*

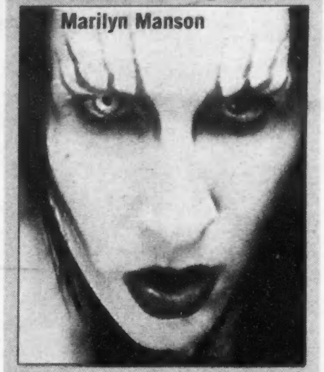


Veronica Mars*; *House

hot tix

Disney on Ice Presents *Mickey & Minnie's Magical Journey*, December 26 through 29 at the FleetCenter: on sale Sunday at 11 a.m., call (617) 931-2000.

Taking Back Sunday, **Atreyu**, **Funeral for a Friend**, and **Like Yesterday**, November 18 at Avalon: call (617) 931-2000.



Marilyn Manson

Black Nativity, November 26 through December 19 at Tremont Temple: call (617) 423-NEXT.

Marilyn Manson, November 26 at Avalon: call (617) 931-2000.

Pixies, December 1 (officially sold out) and 2 at Tsongas Arena, Lowell: call (617) 931-2000.

James Levine, **Lorraine Hunt Lieberson**, and the **Boston Symphony Orchestra** in Berlioz's *Roméo et Juliette*, December 2 through 4 at Symphony Hall: call (617) 266-1200.

Isis and **These Arms Are Snakes**, December 3 at the Middle East, Cambridge: call (617) 864-EAST.

Los Straitjackets, December 8 at Paradise: call (617) 423-NEXT.

Lars Frederiksen and the Bastards, December 9 at Axis: call (617) 423-NEXT.

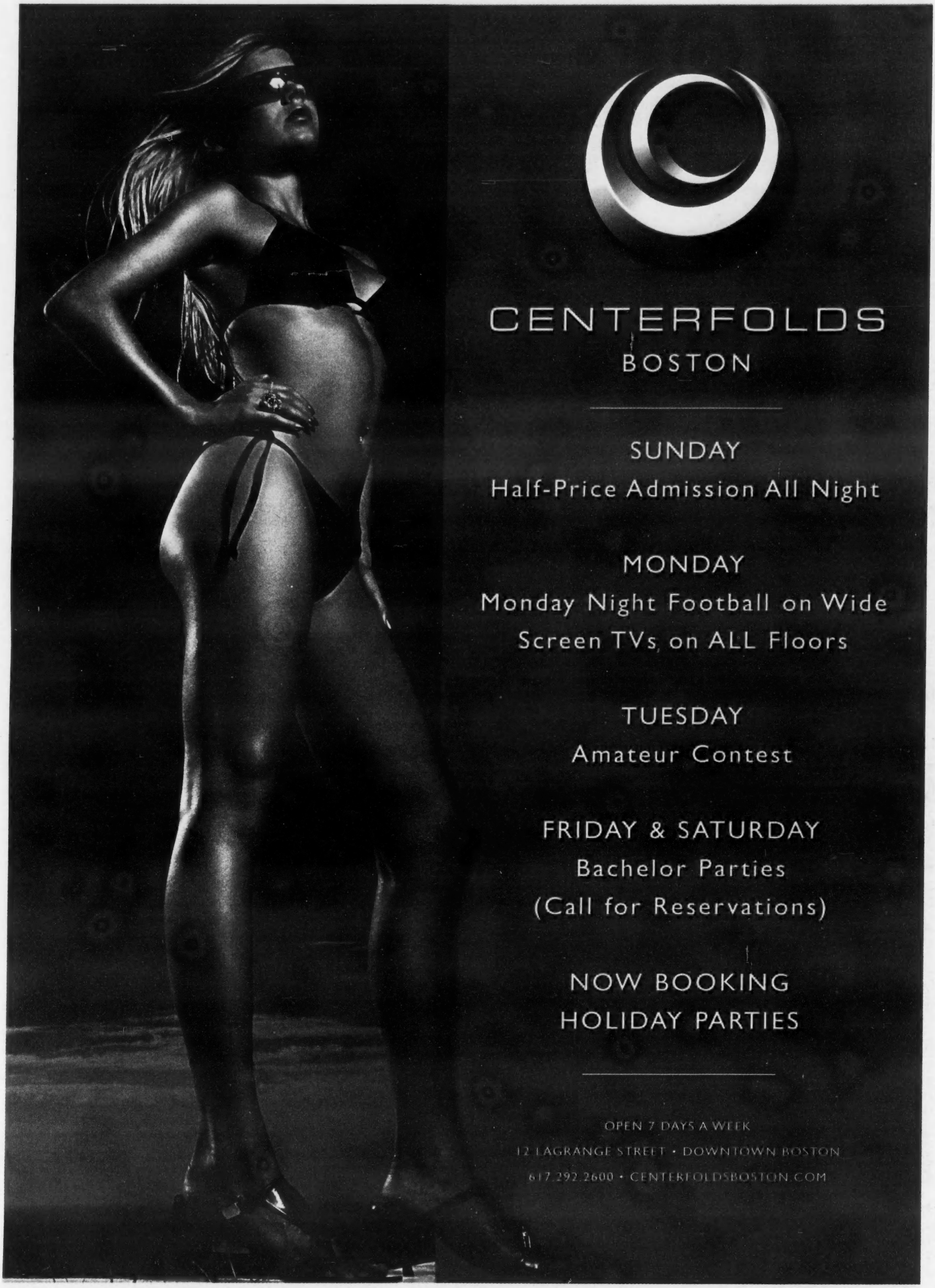
"Mr. Lifmas" with the **Perceptionists** and **Aesop Rock**, December 16 at the Paradise: call (617) 423-NEXT.

Evan Dando, December 17 at the Paradise: call (617) 423-NEXT.

"Stillborn Fest" with **Hatebreed**, December 26 at the Palladium, Worcester: call (800) 477-6849.

Kristin Hersh, January 28 at the Paradise: call (617) 423-NEXT.

Social Distortion, February 22 at Avalon: call (617) 931-2000.



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Excess of evil

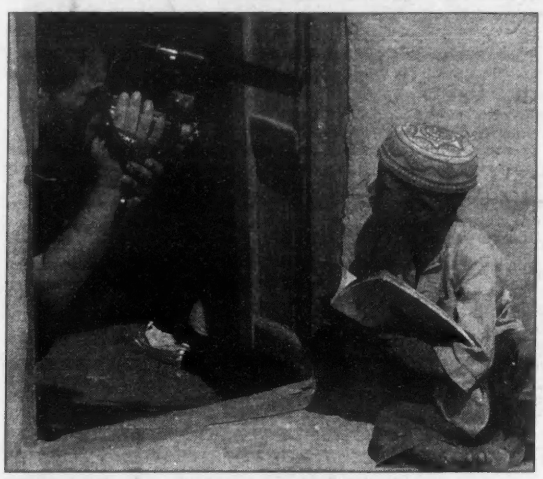
Humanism prevails at the MFA's festival of Iranian film

BY PETER KEOUGH

Funny the difference 25 years can make. In 1979, the Islamic Revolution toppled the shah and established a fundamentalist theocracy under the Ayatollah Khomeini. The ayatollah promptly denounced the United States, hotbed of secularism and humanism, as "The Great Satan." This year in the United States, the electorate has rejected humanism, confirming a fundamentalist trend toward a theocracy of our own, and has returned for a second term a president who denounces Iran as part of the "Axis of Evil." Meanwhile, to judge from its recent output of films, including those in this year's festival at the MFA, Iran seems to be having second thoughts about the whole fundamentalism thing and finding that secularism and humanism might make sense after all.

Perhaps the turning point for both countries in their parallel but opposite courses has been the example of Osama bin Laden and the Taliban in Afghanistan. For both the US and Iran, these icons of excess represent the epitome of Islamic fanaticism and its consequences. The US has responded with an ideological fanaticism of its own. Iranians — at least those whose ideas get communicated to the rest of the world via cinema — have responded with doubt in their convictions and the direction their country has taken.

Mohsen Makhmalbaf, for example, whose anti-Taliban pseudo-documentary *Kandahar* enjoyed unexpected interest from Western audiences after September 11. His ***Afghan Alphabet*** (2001; December 3 at 6 p.m. and December 11 at 11 a.m.) probably won't repeat that success because no one is interested in the fate of homeless Afghans any more. This unconventional, poetic documentary roams about a refugee center on the Iranian border, one sheltering a fraction of the millions of Afghans fleeing their homeland. The children there seek an education, but they encounter bureaucratic, cultural, and religious obstacles. To attend the Iranian schools, they must be citizens, so they huddle outside, chanting in response to the lessons they overhear. Or they can attend religious schools, whose educational value is doubtful, as Makhmalbaf points out by baffling pupils with such questions as "What is God?" The UN-sponsored schools offer the most hope, but patriarchal religious tyranny interferes. The film ends with a teacher coaxing a 10-year-old girl to lift her burqa and so be able to see the lessons on the blackboard.



AFGHAN ALPHABET: *huddling outside the Iranian schools and chanting in response to the lessons they overhear.*

Makhmalbaf's feelings about women's rights are pretty clear, since he wrote the screenplay for his daughter Samira's ***At Five in the Afternoon*** (2003; November 13 at 4:30 p.m. and November 26 at 8 p.m.). Set in the apocalyptic landscape of post-invasion Afghanistan, the film follows the wanderings of a traditionalist old man, his spirited daughter, and her bereft sister-in-law, who waits for her missing husband while nursing an ailing infant. Episodic and punctuated with moments of bleak and terrible beauty, it nonetheless offers hope in the form of the young daughter, who resists her father's oppression with a pair of party shoes and dreams of becoming the future president of the country. The title comes from the first line of a Federico García Lorca poem ("Llanto por Ignacio Sánchez Mejías") that's recited to her by a blithe Pakistani refugee, one of the few moments of lyricism in a film of Samuel Beckett–like desolation.

A *Waiting for Godot* atmosphere likewise hangs over Ali-Reza Amini's ***Tiny Snowflakes*** (2003; November 21 at 4 p.m. and November 28 at 12:10 p.m.), in which a pair of unwashed and unbalanced watchmen guard a godforsaken mine in the middle of a snow-swept no man's land. Or rather, no woman's land, as the only contact they have with females is a distant glimpse of a passing woman and a handful of fetishistic treasures — a discarded radio, a woman's shoe. Bewildering, hilarious, and touching, Amini's vision presents his country as a buffoonish wasteland.

Is Iran a barren mine watched over by a pair of sex-starved bumblers? Or is it a derelict shrine watched over by an idiot with an existential crisis? If Amini seems more inclined to Beckett's absurdity, Seyyed Reza Mir-Karimi's ***Here, a Shining Light*** (2003; December 4 at 3:30 p.m. and December 12 at 3:45 p.m.) seems inspired by Buñuel's surreal religiosity. A mentally disabled man must watch over the ramshackle shrine to Sultan Aziz while his uncle, the caretaker, is away for medical treatment. Like Dostoyevsky's idiot, the nephew, with his lack of common sense, seems in touch with a higher power, or the lack of it. Dismayed by the lost faith of his neighbors, harried by the ghost of a dead miner (perhaps from *Tiny Snowflakes*) and nocturnal visions of the sultan himself, the temporary caretaker ends up giving the roof over his head to his uncomprehending flock. Reminiscent of *Viridiana* with a final scene evocative of *El ángel exterminador, Here, a Shining Light* is an uneven but haunting fable.

Perhaps Iran instead is a dinner party with no food hosted by a near-hysterical traditionalist woman and her feckless, movie-buff husband. Veteran director Dariush Mehrjui (*The Cow, Leila*) may be no Preston Sturges when it comes to ensemble screwball comedy, but his ***Mama's Guest*** (2004; November 12 at 7:45 p.m.) nonetheless delivers a powerful humanist message of common values, redemptive altruism, and tolerance of others. The guest of the title is mama's nephew "the Colonel" (actually a sergeant in the police force), whose visit with his new bride arouses her to panic and her raffish husband to indifference. Their plight at first annoys their neighbors, who include an old woman who regards her chickens as her children, a chemistry student searching for an immunity shot against unhappiness, and an addict who could use such a drug and who in the meantime beats his pregnant wife. In the end, they're moved to help out, and the community is vindicated. A lot of the humor seems strained or gets lost in translation; you might wind up feeling like a guest who's stayed past the right moment to leave.

AT FIVE IN THE AFTERNOON: *García Lorca, party shoes, and dreams of becoming the future president of Afghanistan.*

The film buff in *Mama's Guest* is almost the only instance of self-reflexivity in this year's festival, a situation that's very uncharacteristic of Iranian films. Abbas Kiarostami makes up for the deficit with his ***10 on Ten*** (2003; November 13 at 10:30 a.m. and November 27 at 4 p.m.), the consummate student film since it's a textbook for filmmakers that the director draws from his most recent feature, *Ten*. Like *Ten*, the film consists of 10 episodes, or lessons, related by Kiarostami in a monologue as he drives around the Tehran landscape that was the setting for his 1997 masterpiece *Taste of Cherry*. Among the subjects covered are his neo-realistic notions of cinema's purpose, his use of non-actors, his enthusiasm for digital video, and his obsession with setting his films entirely within the suffocating confines of automobiles. A great introduction to great cinema, *10 on Ten* is not great cinema itself (perhaps with deliberate irony), and it's a relief when the director cuts from himself nattering on behind the wheel of his circling SUV to illustrative excerpts from the earlier films or a shot of a busy anthill.

The Eleventh Annual Festival of Film & Music From Iran

At the Museum of Fine Arts November 12 through December 12.

Mania Akbari, for one, learned Kiarostami's lessons well. The "non-actor" star of *Ten*, she has begun her own filmmaking career with the derivative but racier ***20 Fingers*** (2004; December 10 at 8:20 p.m. and December 11 at 1:30 p.m.). It opens in typical Kiarostami fashion with a shot inside an automobile that being driven at night in the outskirts of Tehran. Inside, a man and his fiancée (played by Akbari) chat. She tells him about playing "doctor" with her cousin; he responds with mild disapproval but is turned on. How sexually pathological the situation is becomes more evident when the screen goes black and dialogue and sound suggest the kind of scandalous incident one doesn't expect in Iranian films.

But the relationship between the man and woman persists through seven more episodes, as the couple apparently marry and have a child and engage in further arguments in a variety of conveyances from a motorbike to a ski lift that almost seem like a parody of Kiarostami's motifs. Akbari, though, has her own agenda, a spirited feminism like that of a veiled Catherine Breillat as she pits her modern persona (the title comes from an old wives' tale regarding how many men a woman might sleep with before being considered a whore) against her creepy, intransigent macho counterpart in a seemingly irresolvable conflict.

Speaking of irresolvable conflicts: does anyone remember the Iraq-Iran War of 1980-'89 in which Saddam Hussein was our good buddy and we helped provide the WMDs with which he fought his enemies and ours? As depicted in Azizollah Hamidnezhad's ***The Tear of the Cold*** (2003; November 19 at 6 p.m. and November 20 at noon), that struggle seems a lot like the conflict we're involved in today in Iraq. In 1983 at an isolated outpost in Iranian Kurdistan, soldiers find themselves unable to tell friend from foe as local insurgents pick them off with improvised explosives and roadside bombs. The Iranians bring in a bomb expert who decides that the key to success is earning the sympathy of the people. This he does by falling in love with a pretty shepherdess who is also a spy for the rebels. The story follows familiar conventions, somewhat clumsily, though with enough of a difference to make them seem newly tragic. So too, it seems, history has followed a familiar pattern, though with a difference that makes it newly tragic as well. ■

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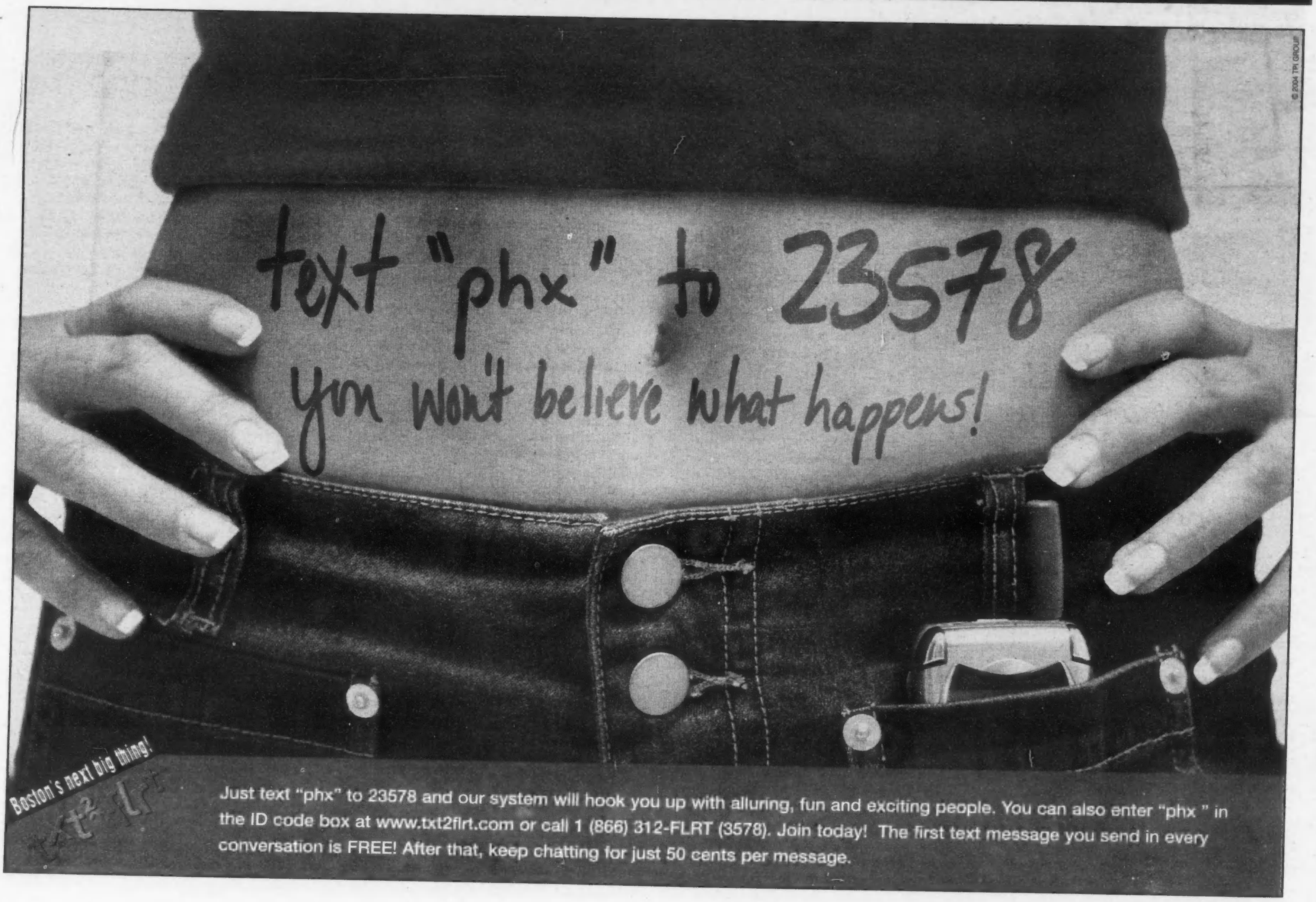

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film

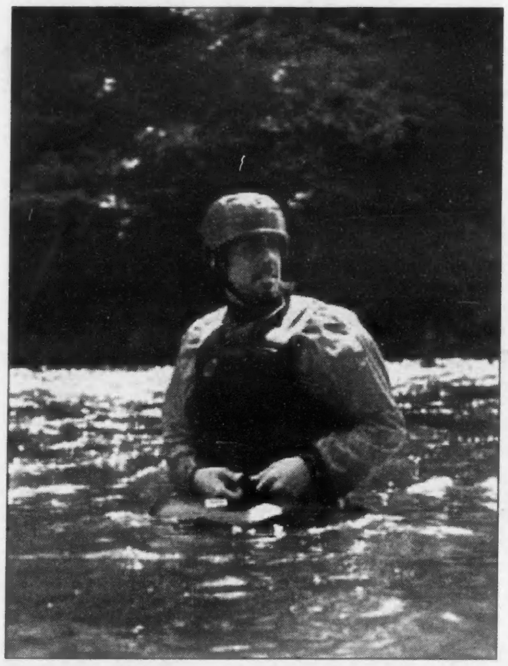
Fruits of the fringe

Lower-tier Northampton aims high

film culture by Gerald Peary

Pity the first-time American indie filmmaker whose movie doesn't premiere at Sundance, Toronto, or, in the New York environs, Tribeca and the Hamptons. These are the key North American festivals because that's where distributors, mostly Big Apple–based, converge looking for acquisitions. And if your film is shown at other alternative fests about our country? Cut back on your hopes of discovery, fame, and recouping those production costs. Forget about a theatrical run. The largest and most enthusiastic crowds you'll probably ever get are at festival screenings. Enjoy America, blue and red!

Not every filmmaker feels this way. I can understand those who are frustrated by the difficulty of getting distribution and the ghettoization of under-the-radar fests. But other film artists take the high road, reveling in every chance to show their work at whatever venue. There were several especially upbeat types at the Northampton Film Festival a couple of weekends back. And the first-time feature filmmakers behind *7 to 10 Days* and *Four Dead Batteries* weren't worrying about whether a Miramax representative was in the house. Instead, they got off on the overwhelming response of the crowds to their inventive, arresting movies.



7 TO 10 DAYS: *Michael Dean finds that impurities in the air and the water are threatening his immune system.*

An intense, involving eco-thriller, *7 to 10 Days* had its world premiere at Northampton, in what was a coup for the festival. It's an on-location saga of a kayaking and camping trip gone awry, as chemicals in the environment untrack a healing journey into Vermont's Green Mountains. Already weakened by Epstein-Barr Virus, Neal (Michael Dean) finds that impurities in the air and the water are threatening his immune system. Who can save him? The last act offers a compelling medical debate between AMA-type "real" doctors and a naturopathic Cherokee physician, Dr. Jody Noé, who in effect plays herself.

The Vermont filmmakers, Carrie Sterr and Geoffrey Eads, moved recently to Northampton. Their movie was prompted by real-life troubles experienced by Eads's wife, who has been stricken by Epstein-Barr. Family trips would end with her being poisoned by spraying of campsites, by chemical dumpings in the river water. "What we show in the movie is a worst-case scenario," Sterr explained.

7 to 10 Days kicked off its festival run at Northampton. *Four Dead Batteries*, which was made by a group of New York–area twentysomethings, has been showing lots of places. I met the genial filmmakers last summer, when the movie had its New England premiere at Woods Hole. A few months later, the whole crew are still admirably enthusiastic about publicizing and screening their movie and engaging in Q&A's with audiences. "They are the best festival guests!", Woods Hole director Judy Lasker told me when she met them again at Northampton.

Four Dead Batteries is a cute, cleverly written comedy satirizing the hapless love lives of a New York City improv troupe who are, as their group name indicates, a quartet of emotional-spiritual-sexual losers. The jokes are randy, the performances are touching, and as a male-bonding be-in, the movie is far sharper than anything by Kevin Smith.

The writer/director of *Four Dead Batteries* is a precocious 24-year-old Dominican-American, Hiram Martinez, who dropped out of St. Peter's College in New Jersey to make his movie. "I made it through high school, sir!" he corrected an audience member, though he admitted to having left university, "I made a mistake." His crew shot part of the movie on $7800, then shut down. How did they start back up? "We put a trailer together. We found a lawyer who said, 'I'll put you in touch with a guy.' The guy was a tall fellow with a pony tail who looked like Dracula. He cut us an enormous check and said, 'I don't want to hear from you until you get distribution.' A perfect producer."

Elsewhere at Northampton:

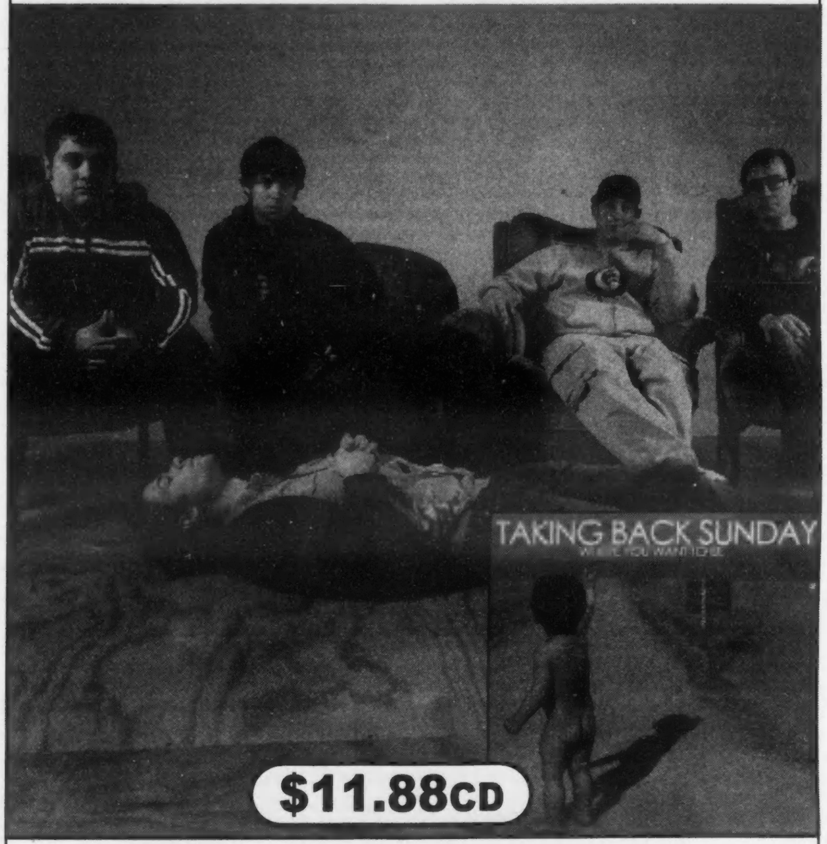
Racing Against the Clock, a rousing salute to supposedly overage women athletes, 50 to 82, as they set world sports records. It's directed affectionately by local filmmaker Bill Haney and edited seamlessly by Peter Rhodes.

Andaluz, a gorgeous animated short directed by local animation veteran Karen Aqua and Joanna Priestley. This moving work is a mostly abstract homage, in lush images and music, to the southern Spain of the Moors and the Gypsies and flamenco.

Die Reise ins Glück/A Journey into Bliss, Wenzel Storch's obsessive, scatological German nightmare fantasy, beyond *Delicatessen*, Terry Gilliam, and even the brothers Grimm. Northampton, so safe and PC, needs more off-the-charts movies like this one. ■

Newbury Comics

TAKING BACK SUNDAY



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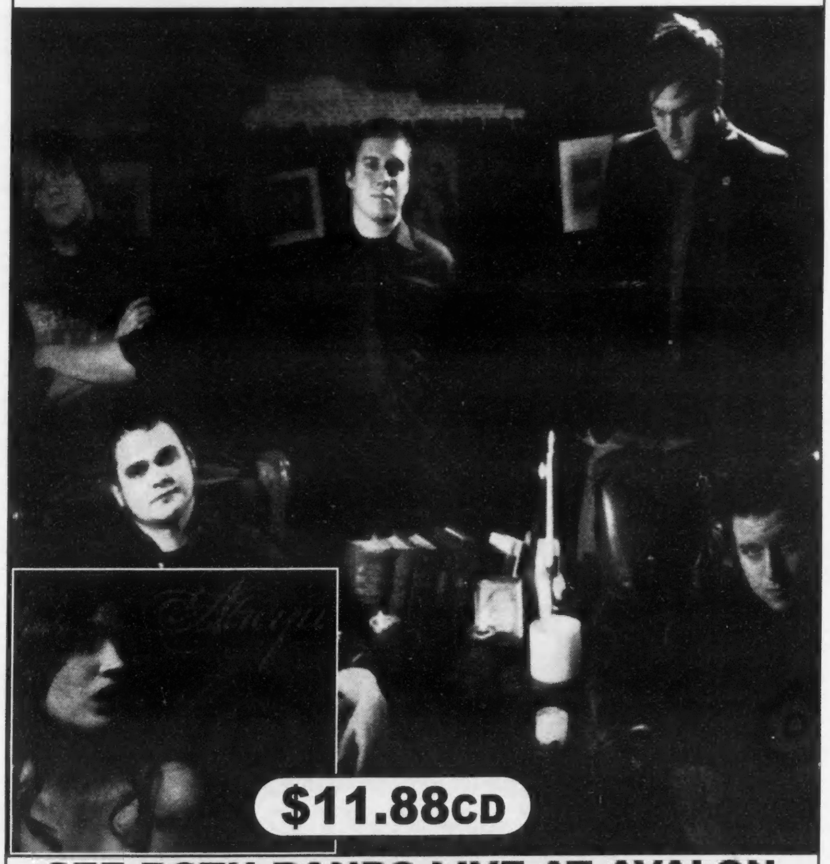

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trailers

AFTER THE SUNSET

A few minutes into this romantic cat-and-mouse flick, a master thief (Pierce Brosnan) taunts his FBI-agent pursuer (Woody Harrelson) by asking him to return a copy of Alfred Hitchcock's *To Catch a Thief* to the video store. Perhaps director Brett Ratner shouldn't have begun this running gag, because it raises expectations that his film might be charming or inventive. Whereas Hitchcock learned his craft from Weimar Germany's best, it seems that Ratner went to T&A film school; he structures the editing around "establishing shots" of Salma Hayek's cleavage and backside. And this too is a mere tease, since Hayek and Brosnan are unable to crib the subtle sexual calculus of Grace Kelly and Cary Grant — Brosnan and Harrelson create more sparks in their one bed scene. Aside from a few witty one-liners, *After the Sunset* reincarnates neither classical Hollywood's grace nor Hitchcock's finesse. (100 minutes) *At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

— **Mattias Frey**

BRIDGET JONES: THE EDGE OF REASON

The gang's all back for this Beeban Kidron–directed sequel, in which we find out whether the path of true Bridget love can run smooth. Renée Zellweger packed on the pounds again, and though she finally looks healthy, shots of her ass from the most unflattering perspectives abound, and she's squeezed into clothes that would have fit her stick version. Yet in spite of obsessing over her physique, Bridget once again has Mark (Colin Firth) and the dashing but immature Daniel (played with relish by Hugh Grant) fighting over her, with Daniel happily exploiting the problems that Bridget and Mark soon run into. Bridget makes a fool of herself in all manner of social situations, and her insecurities eventually sabotage her relationship. She's an extreme version of all our fears about ourselves, and that's supposed to be reassuring — if she can find love, who can't? But the character is still a cartoon, so real life never enters the picture. (108 minutes) *At the Boston Common, the Fenway, the Harvard Square, and the Circle and in the suburbs.*

— **Brooke Helgerson**

BRIDGET JONES: THE EDGE OF REASON: *Renée Zellweger finally looks healthy, but the filmmakers obsess over Bridget's physique even more than she does, and the character is still a cartoon.*

THE POLAR EXPRESS

The theme of Robert Zemeckis's touching Christmas tale, like that of this year's Red Sox season, is "Believe," though you might not believe the groundbreaking animation that hits you like childhood wonderment on Christmas morning. Zemeckis (*Forrest Gump* and *Who Framed Roger Rabbit*) engaged a team of 500 FX specialists (with a $165 million budget) to blend live-action renderings (like Gollum in *The Lord of the Rings*) and snowy, CGI backdrops that look like something out of the Pixar factory. Based on Chris Van Allsburg's best-selling book, this "night before" fable finds a group of diverse youths who doubt the existence of Santa Claus getting magically loaded onto the title train, which is bound for the North Pole. Tom Hanks (in movement and voice) plays five roles including Santa Claus, the train conductor, a gruff hobo, and Hero Boy. (The characters have names like Know It All Boy, Elf General, and so on.) Hero Boy's misadventures propel the film, filling it with genuine tenderness. In the end, the computer wizardry palls, but the story's heart chugs on triumphantly. (90 minutes) *At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

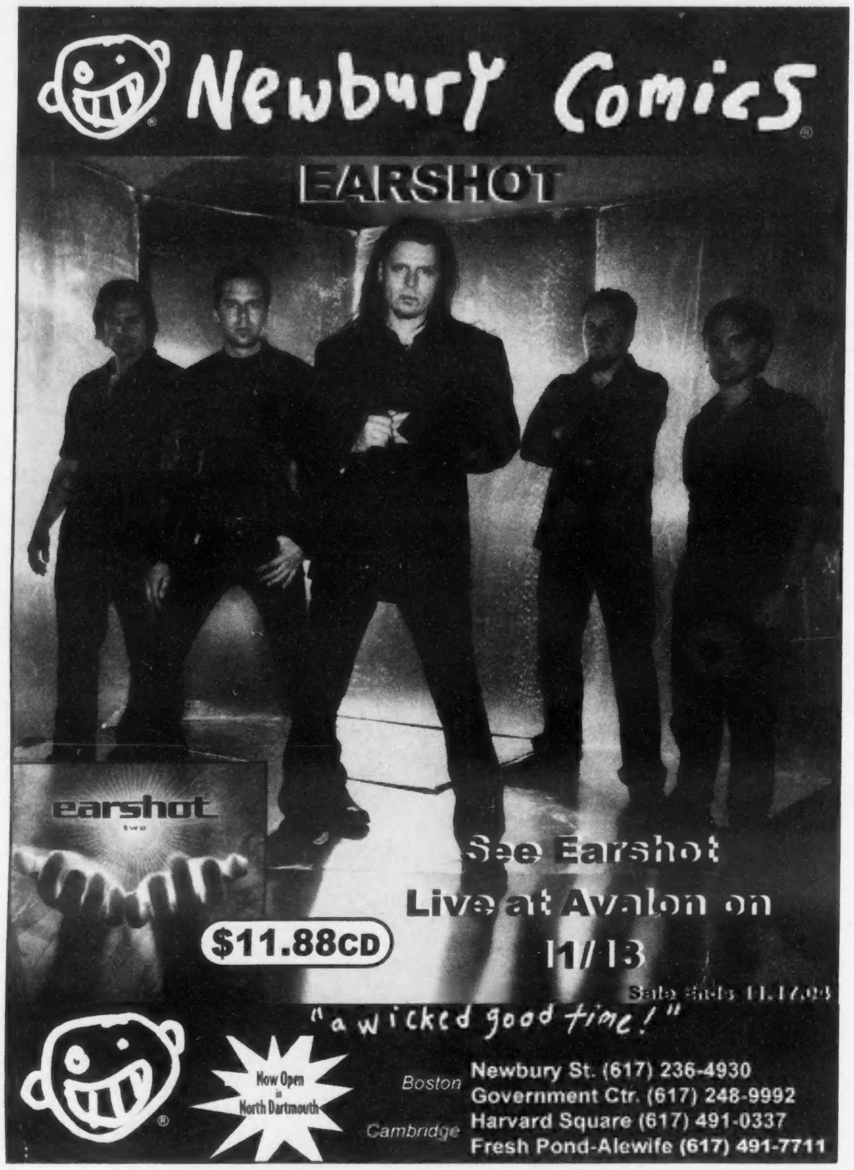
— **Tom Meek**

UNTOLD SCANDAL

What is it about Choderlos de Laclos's 1782 exposé of upper-class misbehavior that transcends times and cultures? Is it the perennial theme of the powerful and corrupt despoiling the innocent through hypocrisy, deceit, manipulation, and superior bons mots? Or the suggestion that true love has the rueful last laugh? *Les liaisons dangerousness* has endured a 1959 update by Roger Vadim, a 1980 Czechoslovakian TV adaptation, back-to-back period extravaganzas by Stephen Frears and Milos Forman, and a 1999 teenage sex comedy starring Reese Witherspoon and Sarah Michelle Gellar. The most satisfying rendition, though, is Korean director E J-yong's *Untold Scandal*, which is set in 19th-century Korea, in the latter days of the superficially Confucian but at heart deliciously decadent Chosun Dynasty.

Maybe it's the performance of Bae Yong-jun as Jo-won, the notorious womanizing aristocrat who wagers with his equally depraved cousin, Lady Cho (Lee Mi-sook), to possess Lady Sook (Jeon Do-Yeon), a beautiful widow known as "The Gates of Chastity." Combining epicurean elegance with stoic tragedy, Bae makes a flawed and magnificent hero. Or perhaps it's E's visual underlining of the story's deeper ironies. In one scene, he has a bemused Jo-won meet Kwon In-ho (Cho Hyeon-jae), a callow youth just getting entangled in his better's twisted games. Dressed identically and separated by a wall, they are mirror images. Symbolism aside, this may be the most rapturously photographed film of the year, and, with its excruciatingly delicate amours, the most erotic. Certainly it is one of the most moving; failure to recognize it as the consummate version of Choderlos's tale would be scandalous indeed. In Korean with English subtitles. (124 minutes) *At the Kendall Square.*

— **Peter Keough**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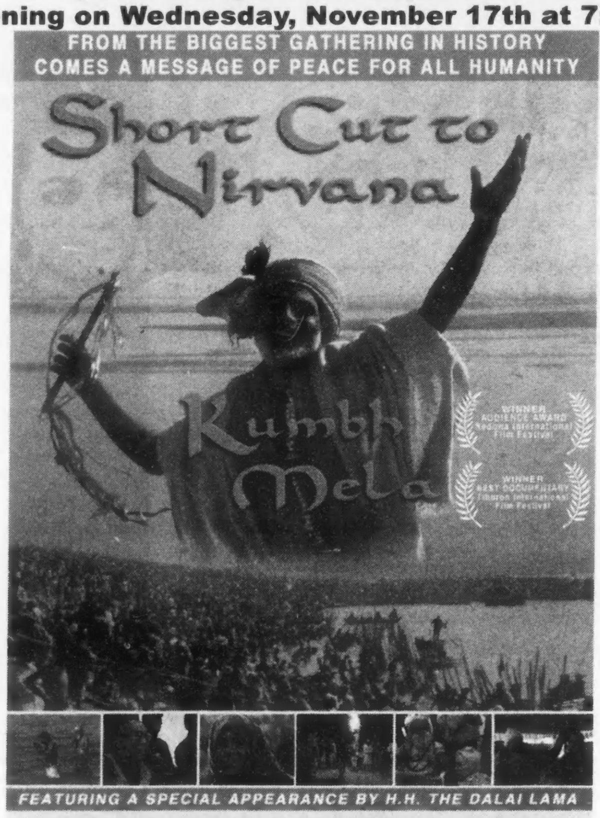
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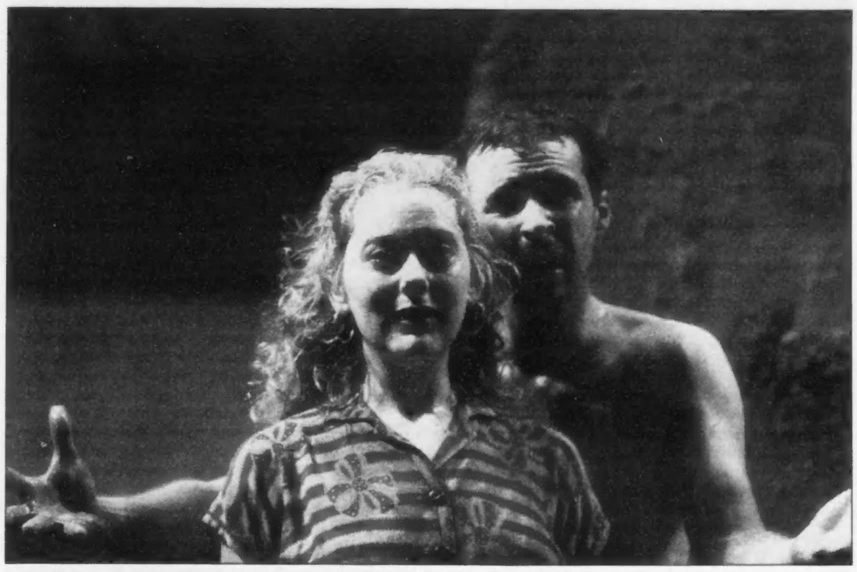
Singing Synge

The Abbey's sonorous *Playboy*

BY CAROLYN CLAY



TRANSFIGURATION AND DEATH: *Tom Vaughan Lawlor can reinvent himself, but he can't keep Cathy Belton from killing her own dream.*

The Playboy of the Western World

By J.M. Synge. Directed by Ben Barnes. Set by Guido Tondino. Costumes by Monica Frawley. Lighting by Peter Mumford. Sound and original music by Joe Townsend. Movement director Caimin Collins. With Simon O'Gorman, Cathy Belton, Andrew Bennett, John Olohan, David Herlihy, Brendan Conroy, Tom Vaughan Lawlor, Olwen Fouéré, Ciara O'Callaghan, Katy Davis, Kelly Campbell, and Maeliosa Stafford. Presented by the Abbey Theatre at the Wilbur Theatre through November 21.

Long before Martin McDonagh got hold of it, "the lonesome west" of Ireland was the dramaturgical bailiwick of John Millington Synge. Savagery and poetry forking its tongue, this rainy, rocky, remote part of the world epitomized for the playwright the wild and poetic spirit of the Irish peasantry — as we hear from the horse's mouth in the Abbey Theatre production of *The Playboy of the Western World* now on view at the Wilbur Theatre. Director Ben Barnes brings on stage the Beckettesque character of the Bellman, who recites most of the author's exculpatory preface to the play, in which he salutes an Irish "popular imagination that is fiery and magnificent and tender" before launching a play that, in its original 1907 incarnation, was regarded by nationalists and moralists alike as more of a grenade than a nosegay. *The Playboy* is no longer shocking — though if you think about it, its portrayal of patricide as a gateway to celebrity probably should be. But its impossibly lyrical evocation of primitive humanity still resonates, and here is a rare chance to hear those lilting cadences roll from the Irish mouths that are their natural habitat.

This Abbey *Playboy* is not the revelatory firestorm that was its *Medea*, which Broadway in Boston, in association with the Huntington Theatre Company, brought us two years ago. It is, however, a sturdy and artful rendering of a classic that has lost little but its ability to start a riot. The production, whose six-city American tour is part of the legendary (if financially fraying) Abbey's 100th-anniversary celebrations, gets its arms around the play's brawling comedy, its sad sexual politics, and its posturing brutality ebbing toward bereavement.

If the stylized Bellman, with his clanging cymbals, is a bit precious, the staging offers a striking visual concept. On a mostly bare stage, two tall putty-crusted walls form a sort of battlement to the bottle-capped tops of which the cast can ascend on ladders to watch the play's public triumphs and humiliations. Or the walls, with their shimmering crowns of jugged alcohol, can come together to enclose the naturalistic heart of the play: the spare public house in the middle of some coastal County Mayo no-place where limping, sniveling Christy Mahon reinvents himself as a sexually charged and bare-chested "playboy of the Western world," only to dissolve again after the blow of a loy has taught the local rabble the difference between "a gallous story and a dirty deed" and romantically roused barmaid Pegeen Mike has mercilessly participated in killing her own dream.

Christy arrives on a dark night, dirty as *Peanuts*' Pigpen and cowering beneath a grubby shawl, "a poor orphaned traveler, has a prison behind him, and hanging before, and hell's gap gaping below." He has murdered his abusive father, he says, splitting him from hard head to breeches belt with a loy (a narrow spade). Publican Michael John Flaherty has a wake date with a barrel of poteen, and local farmer Shawn Keogh, the last-ditch fiancé of Pegeen Mike, is too timid and God-fearing to offer protection in his absence. So the daring fellow who bopped his dad is hired as pot boy and holder of danger from the door. By the time word spreads to the shrewd Widow Quin and a trio of bare-legged village girls, Christy's tale has grown like Topsy, and Pegeen Mike is hard-pressed to shield her treasure from a bevy of sexual predators keener than if they'd spotted McDonald's in the midst of a potato famine.

Barnes's solidly acted staging not only opens up the play's public vista, offering spirited choreography for the play's usually unseen sport competition and an almost rodeo-like capture of Christy but also provides in the shenanigans of John Olohan's frisky Michael James and David Herlihy's Jimmy and Brendan Conroy's Philly some archetypal drunkenness. The production also makes palpable the sexual competition for Christy — in the cleaned-up person of Tom Vaughan Lawlor a clownishly cocky rube-turned-hero who is nonetheless confident and inspired in his heated, honey-tongued courtship of Pegeen Mike. Cathy Belton, her housedress worn and her hair an unkempt tumble of blond curls, is a feisty, then a fierce, Pegeen Mike, alone at the end as an antiquated light fixture descends like the weight of loss. And though the enthused trio of village girls seem at once innocent and feral, Olwen Fouéré's Widow Quin is no old prune looking for a farm hand. Dressed like a frontier hombre and exuding a smart, weathered attractiveness, she's both the manliest and the sexiest thing on stage. She could as easily pose for Hefner's *Playboy* as act in Synge's. ■

War efforts

Strike Up the Band and *Johnny Johnson*

BY STEVE VINEBERG

JOHNNY JOHNSON: *Joel Cohen and the Boston Camerata cast performed the score with full attention to its emotional richness and its playfulness.*

Strike Up the Band

Book by George S. Kaufman. Music by George Gershwin. Lyrics by Ira Gershwin. Directed by David Frieze. Musical direction by Margaret Ulmer. Presented by American Classics at Longy School of Music. Closed.

Johnny Johnson

Music by Kurt Weill. Lyrics by Paul Green. Presented by the Boston Camerata at Sanders Theatre. Musical direction by Joel Cohen. Closed.

Two forgotten anti-war musicals from America's most experimental theatrical era — the period between the World Wars — received revivals last weekend: the American Classics series at the Longy School of Music mounted a staged reading of *Strike Up the Band* (1927) and the Boston Camerata produced *Johnny Johnson* (1936) in concert at the Sanders Theatre. The coincidence of subject matter aside (both came out of a strongly isolationist time in American history), the two works are sharply different in tone. *Strike Up the Band*, with a book by George S. Kaufman and a score by the Gershwins, is a Yankee variation on a Gilbert & Sullivan operetta, a satirical farce in which a cheese magnate manipulates the US into declaring war on Switzerland to protect his product from foreign competitors. By contrast, though it has comic elements — the title hero attempts to end the war (clearly, if not officially, WWI) by exposing the Allied high command to a canister of laughing gas — Paul Green's libretto for *Johnny Johnson* veers toward the tragic, and the magnificent Kurt Weill score, his first for Broadway after he'd fled Hitler, is more often poignant.

It's fascinating to note, however, that *Strike Up the Band* closed out of town, in Philadelphia, and when the Gershwins reconstituted it three years later, Morrie Ryskind wrote a new book that muted its satirical sting by relegating the war to a dream by the main character. The show was finally a hit, though it's the 1927 version — the one to which American Classics returned — that musical-theater historians recognize as the authentic one. It's been performed in the Encores! series at City Center in New York, and its ingenious and largely unknown score has been fully restored on CD by Tommy Krasker in the marvelous Gershwin series on Electra Nonesuch. That score is still the show's raison d'être, and it was performed vigorously at Longy by a fine complement of voices, most memorably Valerie Anastasio and Brian Robinson, who handled the two romantic ballads, "Hoping That Someday You'd Care" and "The Man I Love." (Although it's one of the most beloved of Gershwin standards, "The Man I Love" never found a permanent home in any show. It had already been cut from the Gershwins' 1924 *Lady, Be Good!*, where Adele Astaire was supposed to sing it, and it didn't make its way into the 1930 remounting of *Strike Up the Band*. It was retooled for Marilyn Miller in the 1928 *Rosalie* but then dropped once again.) Unfortunately, the extended vaudeville book scenes aren't among Kaufman's most scintillating, and the earnest, amateurish overacting of the Longy cast — always excepting Anastasio, a witty actress in addition to being a superb singer — didn't make the case for them. (To be fair: neither did the far more seasoned cast of the 1998 Encores! performance.)

I have nothing but praise for the Boston Camerata's *Johnny Johnson*, which was presented by musical director Joel Cohen in a pared-down version that preserved all of Weill's music but relegated most of Green's book to snippets of narration read by Christopher Lydon. Although the play was given an elaborate Broadway production by the Group Theatre, the strengths of *Johnny Johnson* — like those of *Strike Up the Band* — are firmly in its score, which is plaintive and stirring and shows Weill incorporating the joyous strains of swing into the elements he brought with him from his Berlin *kabarett* days, the embittered yet still heartfelt resetting of Viennese musical traditions. In *Johnny Johnson*, you can hear Richard Strauss embrace Benny Goodman, and some of the songs — "Song of the Guns" and the tender, ironic ballad "Mon Ami, My Friend" and the finale, "Johnny's Song," with its hobbled fairground beat — are among Weill's very best. The Boston Camerata cast — 11 singers and 11 musicians — performed the score with full attention to its emotional richness and its playfulness, both of which I've cherished since I was lucky enough, as a teenager, to come upon a copy of the 1957 recording Weill's widow, Lotte Lenya, supervised. Cohen and his ensemble paid the work a sweet and memorable tribute. ■

Rainbow tour

The 25th-anniversary return of *Evita*

BY CAROLYN CLAY

DON'T CRY FOR THEM: *Philip Hernandez and Kathy Voytko celebrate the triumph of image over truth.*

It may be "A New Argentina," as the first-act finale shouts, but it's an old *Evita*. The touring production that's making its debut at the Colonial Theatre has been "supervised" by original director Harold Prince, with hands-on directorial duplication by original choreographer Larry Fuller. So what's on stage is as close as you can get to the Tony-winning staging that opened on Broadway in 1979 (a year after its London premiere), minus the pipes of Patti Lupone and Mandy Patinkin. The good news is that Prince's Erwin Piscator–inspired multimedia staging still bristles, and that *Evita*, with its Latin-infiltrated melodies and clever lyrics, is the one show that makes you wish Andrew Lloyd Webber and Tim Rice had not gotten divorced.

Evita

Lyrics by Tim Rice. Music by Andrew Lloyd Webber. Production supervised by Harold Prince. Choreography and Prince's direction reproduced by Larry Fuller. Costumes and original set design by Tim O'Brien. Set adapted by James Fouchard. Lighting by Richard Winkler. Musical director Kevin Farrell. With Kathy Voytko, Bradley Dean, Philip Hernandez, Gabriel Burrafato, and Kate Manning. At the Colonial Theatre through November 14.

Cleaned-up slut turned Argentine first lady Eva Perón (1919–1952) would seem an unlikely subject for a pop opera. But in fact, the story of her unlikely deification and untimely death, played out against a political backdrop of populist fervor and Machiavellian manipulation, nicely fits the mantle of Brechtian showmanship Prince designed for it. The director later called *Pacific Overtures* a documentary vaudeville, but so is *Evita*, a hot-spot tour of a legendary life that both glamorizes and condemns its subject — with whom it shares a sort of show-biz genius. Nowhere in the current revival is this more obvious than in the subtle exaggeration of the famed white strapless dress in which, at her husband's inauguration, Eva sings "Don't Cry for Me, Argentina." That dress, with its accompanying blond wig (parted in the middle and backed by an elegant braided chignon), could turn anyone from Lupone to Madonna to Miss Piggy into Evita. And in the new production, the freestanding explosion of organza seems more than before to have a life of its own, symbolizing, as the woman in it croons of her veracity, the triumph of image over truth.

Unfolding as it were from a coffin, accompanied by an overhead montage of images from the real Eva Perón's life, and MC'd by an agitating Che Guevara, *Evita* remains a triumph of stagecraft — which is put to the service, at this point in the Princely career, of a musical with some substance. (It's hard not to reflect that the director later applied his smoke and mirrors to *The Phantom of the Opera*.) Choreographer Fuller, too, makes ironic contributions, among them the show's contrapuntal phalanxes of soldiers and swells and its rocking musical chairs for "The Art of the Possible." Even the score has its share of pizzazz, especially in the section that begins with "High Flying Adored" and then propels the determined first lady from her dressing table to the capitals of Europe, where she drags Argentina along like a handbag.

As for our missing the original Broadway stars, this 25th-anniversary reproduction tries to derail such nostalgia, offering not new and different icons (as the 1996 film did in Madonna and Antonio Banderas) but, in unknowns Kathy Voytko and Bradley Dean, performers who do their best to channel the bravura, tonsil-stretching antics of Lupone and Patinkin. She's small, tough, and given to posing; he brandishes Patinkin's high tenor and over-the-top theatrics. Both are talented singers, though not in a league with the ones of whom they're meant to be clones.

Dean catches the show-biz aspect of the show's Che, hectoring Eva in song and dance when he's not being roughed up by Perón's strongmen. Voytko has a pretty voice when she doesn't force it; she's at her best on the balcony of the Casa Rosada, tenderly begging the *descamisados* to jam their tear ducts. Here, gliding tentatively forward like some sacrificial bride, the actress combines manipulation with sincere emotion, establishing Eva as an ambitious cookie who has started to believe her own "Santa Evita" hype. But when Lloyd Webber tucks those rhythmic counter-chops of dissonance into his melodies (as in "Buenos Aires"), she screeches.

Philip Hernandez is a powerful if wooden presence as Perón; Gabriel Burrafato brings slink to tango singer Magaldi and his "On This Night of a Thousand Stars"; petite Kate Manning wraps a plaintive soprano around the show's sweetly forlorn ditty for Perón's ousted mistress, "Another Suitcase in Another Hall." The ensemble, morphing fervently from one social class to another and from rite to rally to rite, is suitably vigorous. But *Evita*, smudged with the fingerprints of unlikely Broadway babies Piscator, Brecht, and Meyerhold, is Prince's wind-up toy — no wonder he doesn't want anyone else to play with it. ■

Culture wars

Spell #7 and *Bella Donna*

BELLA DONNA: *Richard LaFrance threatens Alex Zielke's neutrality.*

BY LIZA WEISSTUCH

When Ntozake Shange's *Spell #7* debuted, in 1979, wars were raging on city streets. They were culture wars, and in the battles for equality that were waged, language was a weapon. Many warriors were artists, and Shange was among them. Verse-spurting commandos often appeared in her works too. Now it's a quarter-century later, and Company One is celebrating *Spell #7* (at the Boston Center for the Arts through November 20) with a fine staging of the play, which merits the label choreopoem that Shange assigned to her best-known work, *for colored girls who have considered suicide/ when the rainbow is enuf*. Even when its nine performers aren't engaged in explicit choreography, Shange's language is so musical that the ensemble can't help but move, sway, and strut to the rhythm of her prose.

The nine African American characters — seven of them actors — are gathered in an inviting Manhattan downtown tavern. Booze is on the house if you're short on change, and the air is thick with talk of limitations. Outside, these people struggle with futile auditions and being typecast by race. Inside, however, they proclaim, "This is our space and we are not moving."

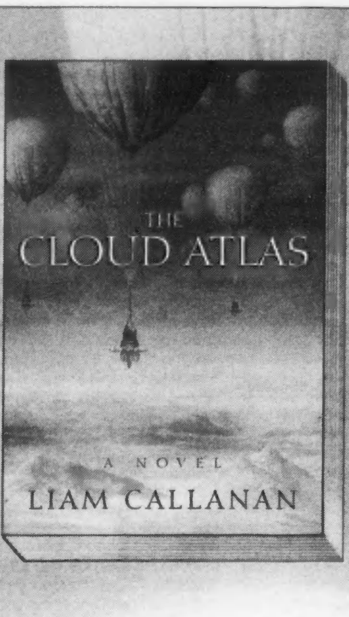
But movement is precisely the means by which they stake their righteous claims and broadcast their identities. It's a complex exercise given the era's racial polarization. And inasmuch as they're performers, the characters make their livelihoods pretending to be someone else. Unraveling this knot makes for a dynamic affair. Our host is Lou (a stern Michelle Baxter), a minstrel magician who sets the tone of the play by conjuring the historically rooted, oppressive stereotypes that society cannot seem to shake. Lou says, "Nobody gonna be made white just by a clap of my daddy's hands."

With the mantra "colored and love it, love it and colored" pulsing like a bass line, these New Yorkers offer testimonials of struggles — in the theatrical world, on the streets, between the sheets, and in history. If you think this sounds dated, you probably consider Stevie Wonder and Nina Simone passé too. What this anniversary production reminds us about today's world is that cultural perceptions haven't evolved as fast as technology has.

Under Summer Williams's direction, the Company One proceedings get a mainlined shot of sultry sass. The evening flows like a jazz concert: as an ensemble the performers are solid, but each member also steps up to solo. There's a rent-party quality to it all, and a chemistry that crackles when the chummy posse square off for a battle of the sexes. And keep your eye out for the sarcastic speculations of Karimah S. Moreland's Natalie on a day in the life of a white girl and for the myth-infused monologue song that Melanee Addison's Maxine delivers to explain the devastation she suffered when she realized that, contrary to her childhood idealized image of African-Americans, her culture is susceptible to societal ills.

A different war thunders beyond the walls of Sligo General Hospital *circa* 1944, the setting of Devanaughn Theatre's *Bella Donna* (at the Piano Factory through November 21). This play by Sligo-based John Kavanagh, which is getting its American premiere, centers on four patients in the bleak hospital under the care of a no-nonsense nun (a tart Dani Duggan). Three are American soldiers whose plane went down on neutral Irish soil. The other is a comatose local chap, Jack (Webb Tilney, deserving credit for managing a mostly stock-still unconscious presence), who's prone to bouts of claptrap, outbursts that lighten up the pervasive grimness. Jack's dutiful girlfriend, Maria (Alex Zielke), visits regularly and provides a welcome distraction for the cheeky, surly, laid-up soldiers as well as for the dashing American medical officer (Richard LaFrance) who arrives to bring the soldiers home. Nurse Mahon is not amenable to his interfering with her regimen, but Maria is quite is open to him.

Rose Carlson's even-handed direction of the piece illuminates the clash between free-wheeling, loudmouthed American culture and tight-lipped Irish traditions, but Kavanagh needs to cut back on the social-issues talk and the small-town gossip that clutter the script. Devanaughn's talented actors supply robust portrayals, but that can't save a play when the script plunges like the soldiers' B-17 into a gooey marsh of predictability, with mechanical lines like "I'm afraid, very afraid" and "What about for once in your life admitting you're in the grip of something?" *Bella Donna*, unfortunately, provides little to be in the grip of. ■



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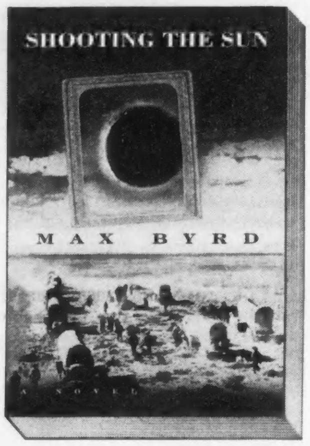

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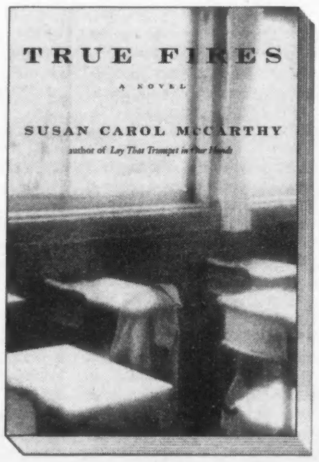

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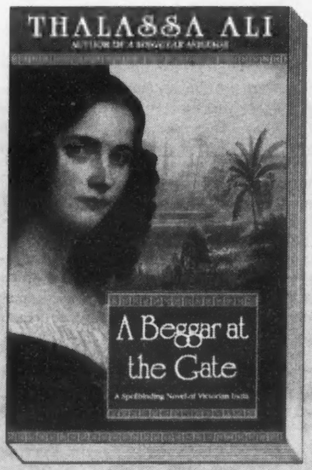

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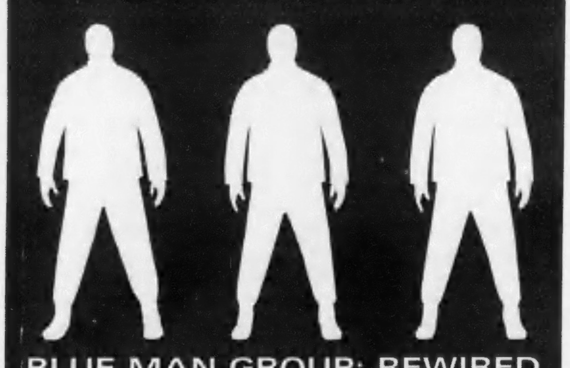

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■ **AIDA.** The Disney musical, not the Verdi opera. North Shore Music Theatre presents the 2000 Broadway musical with music by Elton John and lyrics by Tim Rice (it won a Tony for Best Score) that tells the Egypt-set romantic tale of a beautiful slave girl and the mistress's fiancé who loves her. At North Shore Music Theatre, 62 Dunham Road, Beverly (978-232-7200), through November 21. Curtain is at 8 p.m. Tuesday through Friday (with a 2 p.m. matinee on Wednesday), at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $35 to $68.

■ **ASK MAMA.** JoAnn Bromley performs this one-woman show. At the Actors Workshop, 327 Summer Street, Boston (401-764-0514), November 13. Curtain is at 8 p.m. Tix $10.

■ **THE BAY AT NICE.** Oscar winner Estelle Parsons stars in British playwright David Hare's 1985 play, which is set in Russia in 1956. The famed Hermitage Museum gets a questionable Matisse; a harsh woman who once studied with the French master is called in to authenticate; her daughter makes a surprise revelation; and "the discussion that ensues pits freedom against duty, French bohemia against Communist control, and a mother's strong will against a daughter's desire to assert herself." Artistic director Michael Wilson is at the helm. At Hartford Stage, 50 Church Street, Hartford, Connecticut (860-527-5151), through November 14. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $20 to $60.

■ **BELLA DONNA.** Devanaughn Theatre continues its season of Irish drama with the American premiere of John Kavanagh's "tale about love, war, peace, and the collision of cultures." At the Piano Factory, 791 Tremont Street, Boston's South End (617-247-9777), through November 21. Curtain is at 8 p.m. Thursday through Saturday and at 3 p.m. on Sunday. Tix $15 to $19. (Liza Weisstuch's review is on page 8.)

■ **BIG DIG . . . THE END OF AN ERROR!** Improv Asylum takes on our collective tax and traffic albatross in this improv- and sketch-comedy revue. At Improv Asylum, 216 Hanover Street, Boston (617-263-6887), indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday, at 9 p.m. on Friday, and at 8 and 10 p.m. on Saturday. Tix $15 to $20.

■ **BIG RIVER, THE ADVENTURES OF HUCKLEBERRY FINN.** A visit by the acclaimed Deaf West Theatre production of the Broadway musical based on Mark Twain's novel, with book by William Hauptman and rousing Cajun-and-country-influenced score by Roger Miller. The piece is performed by a cast of hearing and deaf performers in a combination of spoken English and American Sign Languate. At the Wang Theatre, 270 Tremont Street, Boston (800-447-7400), November 16 through 21. Curtain is at 7:30 p.m. on Tuesday, at 7 p.m. on Wednesday, at 7:30 p.m. on Thursday and Friday, at 2 and 7:30 p.m. on Saturday, and at 1 and 7 p.m. on Sunday. Tix $12.50 to $32.50.

■ **BLUE MAN GROUP.** It would be difficult and unfair to try to catalogue all the antics of the Drama Desk Award–winning trio of cobalt-painted bald pates who have settled into long runs Off Broadway and at the Charles Playhouse. They begin their delightful and deafening evening of anti-performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. And the Blue Men have lately advertised new "twists and turns," including a piece on the state of world rock and one set in an Internet café. At the Charles Playhouse, 74 Warrenton Street, Boston (617-426-6912), indefinitely. Curtain is at 8 p.m. Tuesday through Thursday, at 7 p.m. on Friday, at 4, 7, and 10 p.m. on Saturday, and at 2 and 5 p.m. on Sunday. Tix $46 to $56; $21.75 obstructed-view seating, available at the box office and Boston day of performance.

■ **BURN THIS.** The Huntington Theatre Company presents Pulitzer winner Lanford Wilson's 1987 drama, in which a dancer's death sets off an emotional firestorm of loss and betrayal, at the center of which are his erstwhile dance partner, Anna (a role that won Joan Allen a Tony), and his volatile older brother, Pale (originally played by John Malkovich). Susan Fenichell directs a cast that includes Nat DeWolf, Brian Hutchison, Anne Torsiglieri, and film and television actor (*The Pretender*) Michael T. Weiss. At the Boston University Theatre, 264 Huntington Avenue, Boston (617-266-0800), November 12 through December 12. Curtain is at 7:30 p.m. Tuesday through Thursday (with Wednesday 2 p.m. matinees on December 1 and 8 but no Thanksgiving performance November 25), at 8 p.m. on Friday, at 2 p.m. (no performance November 13) and 8 p.m. on Saturday, and at 2 p.m. (no performance November 14) and 7 p.m. (no performance December 5 or 12) on Sunday. Tix $14 to $69.

■ **A CHRISTMAS CAROL.** Trinity Repertory Company initiates the annual attack of the killer Scrooges, fielding two casts in a cornucopia of performances of the Adrian Hall/Richard Cumming adaptation. Bonus: Scrooge actually takes off on his nocturnal journey toward redemption, like a malevolent old Peter Pan. Mark Sutch directs. Stephen Berenson and Cynthia Strickland are the Scrooges of two separate companies. Also in the casts this year are Boston-area favorites Diego Arciniegas, Susanne Nitter, and Robert Saoud. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), November 13 through December 27. Performance times vary. Tix $28 to $50; discounts for seniors and the disabled.

■ **COMPANY.** The long-time team of director Paul Daigneault and musical director Paul Katz steer this opulent, ebullient, and affecting revival of the landmark 1970 musical by Stephen Sondheim, with book by George Furth, about a single Manhattan man turning 35 as his married friends, like a syncopated bunch of hangmen, push him toward the comforting noose of matrimony. The score is one of Sondheim's most complex and satisfying; the production incorporates changes made for the 1995 Broadway and 1996 London revivals, and the production neatly negotiates between *Company* as a period piece and *Company* as taking place in the here-and-now. A soulful Michael Mendiola, in good voice, heads an accomplished cast that includes SpeakEasy vets Kerry A. Dowling, with her ice-cream-rich soprano, and Nancy E. Carroll, borrowing gravel from Elaine Stritch's driveway to pave that anthem to jaded distaff ennui, "Ladies Who Lunch." At the Roberts Studio Theatre in the Calderwood Pavilion, 527 Tremont Street, Boston (617-933-8600), through November 13. Curtain is at 8 p.m. on Thursday and Friday and at 4 and 8 p.m. on Saturday. Tix $35 to $40; $30 to $35 for seniors; $20 student rush, with valid college ID, at box office only, one hour prior to curtain.

■ **EARS ON A BEATLE.** Paula Ramsdell directs the Boston premiere of Mark St. Germain's two-hander about two federal agents, the experienced Ballantine and the novice McClure, who have been assigned to keep tabs on John Lennon in the early 1970s. It's a clever idea for a play but awfully schematic, with the idealistic younger guy becoming a reactionary while the seasoned vet comes to bond with "the subject." Steven Barkhimer does a nice job with the better part; Michael Kaye gets the big disillusionment speeches, and he isn't shrewd enough to play against the melodrama. At the Lyric Stage Company, 140 Clarendon Street, Boston (617-437-7172), through November 20. Curtain is at 2 and 7:30 p.m. on Wednesday, at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $19 to $43; $10 students rush, 30 minutes prior to performance.

■ **EVITA.** Harold Prince, who directed the original 1979 London and Broadway stagings, teams up with original choreographer Larry Fuller to helm this new production of Andrew Lloyd Webber & Tim Rice's best effort. At the Colonial Theatre, 106 Boylston Street, Boston (617-931-2787), through November 14. Curtain is at 8 p.m. on Thursday and Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $37.50 to $77.50. (Carolyn Clay's review is on page 8.)

■ **THE EXORSISSY.** Ryan Landry and his Gold Dust Orphans are back in town and up to mischief in Landry's "twisted take on William Peter Blatty's remarkable tale of the priesthood, possession, and puke." Haylee Shrimpton, star of GDO's *The Bad Seed*, stars as "Ronald Reagan McNeil, the 12-year-old daughter of Republican presidential candidate Chris McNeil (Landry), a child whose soul and gender come into question after being possessed by Ol' Beelzebub himself." James P. Byrne directs a cast that also includes Larry Coen, Beau Jest's Elyse Garfinkel, and the usual Orphan suspects. At the Ramrod Center for the Performing Arts in Machine, 1256 Boylston Street, Boston (617-265-6222), through November 20. Curtain is at 8 p.m. Thursday through Saturday. Tix $25.

■ **FIRST WORLD INSURRECTION.** Peter Schumann's venerable Bread & Puppet Theatre comes to Cambridge to stage "a post-election ruckus." Included in the disturbance are a double bill comprising *World on Fire* and *How To Turn Distress into Success: A Parable of War and Its Making* and the family-friendly *Upside Down World Circus*. In *World on Fire*, "a group of National Emergency Clowns demonstrate official reactions to the ultimate emergency." In *How To Turn Distress into Success*, the National More-More-More Society teaches a lesson about war learned in a butcher's shop and including the Collateral Damage Dancers. *Upside Down World Circus* features "upside-down figures, a group of First World representatives trained by a lion, Thomas Jefferson and his patriotic cheerleaders," and more "political fun for the whole family." At the Cambridge Family YMCA/Durrell Hall, 820 Massachusetts Avenue, Cambridge (617-661-9622 extension 706), through November 21. Curtain for *World on Fire* and *How To Turn Distress into Success* is at 8 p.m. Wednesday through Sunday. Tix $10. Curtain for *Upside Down World Circus* is at 3 p.m. on Saturday and Sunday. Tix $10; $5 for seniors and students.

■ **THE GLIDER.** Wesley Savick directs an expert production of Kate Snodgrass's gripping new drama, in which three sisters reunite at the family's Michigan lakeside home after the widowed matriarch has died. Snodgrass has a firm grasp of the complex psychology and entwined passions in a family of sisters, and the piece is nicely played by Laura Lee Latreille, Birgit Huppuch, and Kimberly Parker Green. At Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-358-7529), through November 14. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday and Saturday, and at 2 p.m. on Sunday. Tix $22; $15 for seniors and students.

■ **THE HENRIAD.** Providence's Trinity Rep Company takes on its most ambitious project ever with this fiery three-evening staging of Shakespeare's epic history of "fathers and sons, succession and rebellion, and the responsibilities of patriotism and power" comprising *Richard II*, *Henry IV Part 1* and *Part 2*, and *Henry V* and English history from 1398 to 1420. Directed by three separate directors with an ensemble that continues from play to play, the productions are distinct yet connected, with Kevin Moriarty helming an affecting *Richard II* rife with religious allusion, Amanda Dehnert turning the conflated *Henry IV* plays into a roistering barnstorm, and artistic director Oskar Eustis offering a pointed modern-dress rendering of *Henry V* in which a sincere if questionably counseled Harry memorably rallies his troops to a dubiously justified war he believes God has ordained. At the human heart of the combined works are deposed Richard II's painful journey from profligate demigod to introspective human being and Henry V's climb from Falstaff's tavern to his father's shoes. But taken together, the plays — and these energetic productions — make clear the evolution of the English monarchy from so-called divine right to ostensibly-God-guided nation building. In repertory at Trinity Repertory Company, 201 Washington Street, Providence (401-351-4242), through December 19. Curtain is at 7 p.m. on Tuesday and Wednesday, at 8 p.m. Thursday through Saturday, and at 7 p.m. on Sunday, with 2 p.m. matinees on selected Wednesdays, Saturdays, and Sundays. Tix $28 to $50.

■ **IOLANTHE.** MIT Gilbert & Sullivan Players take on the G&S 1882 operetta about shepherds and fairies that winks at the House of Lords in a big way. At La Sala de Puerto Rico on the second floor of the Stratton Student Center, 84 Massachusetts Avenue, Cambridge (617-253-0190), November 12 through 21. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $10; $8 for MIT community, seniors, other students, and children; $6 for Wellesley/MIT students.

■ **JOHNNY GUITAR THE MUSICAL.** SpeakEasy Stage Company presents the Boston premiere of this 2003 New York hit, winner of the Outer Critics Circle Award for Best Off-Broadway Musical. At the Nancy and Edward Roberts Studio Theatre in the Stanford Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont Street, Boston (617-933-8600), November 19 through December 18. Curtain is at 8 p.m. Wednesday through Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $35 to $40; $20 student rush. (Sally Cragin's preview is in the "Theater" column in "8 Days a Week.")

■ **LIES, HALF TRUTHS AND THE AMERICAN WAY.** We're trying not to hold it against Improv Asylum that Martha Stewart's name is spelled wrong in the press release for this new show, "an improvisational and sketch-comedy revue that asks the questions: does anyone tell the truth anymore, and does anyone take the blame?" Featured is a "prison duet" for Stewart and Saddam Hussein; other scenes are inspired by audience suggestions. At Improv Asylum, 216 Hanover Street, Boston (617-263-6887), indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday and at 8 and 10 p.m. on Friday and Saturday. Tix $15 to $20.

■ **THE LION KING.** The eagerly awaited arrival in Boston of the Tony-winning 1997 Broadway musical built by director/designer Julie Taymor on Disney's 1994 animated film about a prodigal Hamlet with fur lives up to its hype. Local girl turned theater goddess Taymor turns the likable coming-of-age cartoon about a princely lion cub tricked into exile and returning to claim his rightful place into a graceful, percussive, multicultural pageant with songs by South African composer Lebo M added to those of Elton John and Tim Rice, regal masks and puppets melded to humans, and stunning though simple effects, many of them inspired by Asian theater. There is a disconnect between Taymor's contribution and Disney's, so that sometimes the show seems like a slicing and dicing of primal exotica and cute cartoon. But the celebratory and moving opening number alone, with its parade of imaginatively conceived animals wafting down the aisles and onto the stage, is worth the price of admission. This is one show to be enjoyed by adults and cubs alike. At the Opera House, 539 Washington Street, Boston (617-931-ARTS), through February 20. Curtain is at 7:30 p.m. Tuesday through Thursday (with 2 p.m. matinees on Thursday December 23, Friday December 31, and Wednesday February 16), at 8 p.m. on Friday (no performance December 24), at 2 p.m. (no performance December 25) and 8 p.m. on Saturday, and at 1 and 6:30 p.m. on Sunday. Tix $22.50 to $87.50, $27.50 to $97.50 the week of December 28–January 2.

■ **THE LION SINGS TONIGHT.** To benefit AIDS Action Committee and Broadway Cares/Equity Fights AIDS, members of the cast of *The Lion King* perform this evening of song (cabaret, pop, rock, and R&B) and dance. Barry Tatelman, of Jordan's Furniture fame, MCs. At the Virginia Wimberly Theatre in the Stanford Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont Street, Boston (617-933-8600), November 15. Curtain is at 7:30 p.m. Tix $50; $75 VIP package includes best seats and a post-performance reception with the cast.

■ **MACBETH.** Shakespeare Now! Theatre Company, which is in the business of bringing the Bard into New England schools (and which hosts the Annual Boston Shakespeare Sonnet-

Continued on page 12

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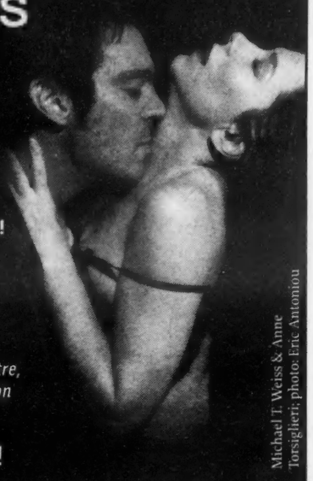

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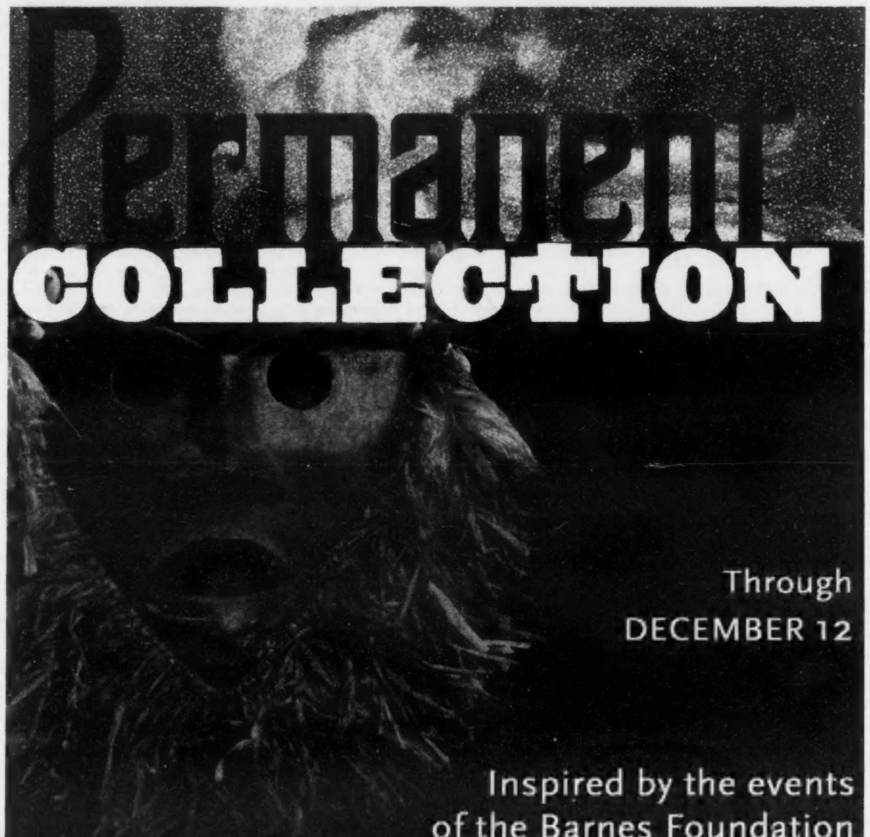

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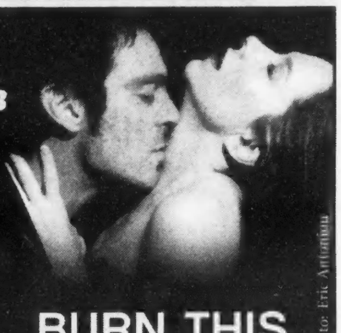

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Continued from page 10

Thon at Boston Public Library each April), presents the Scottish play. Daniel Gidron directs; Barry Abramowitz and Stephanie Clayman play "the tortured Scottish thane and his power-hungry wife." (Poor Lady M.: she takes more blame than Eve.) At Massachusetts College of Art's Tower Auditorium, 621 Huntington Avenue, Boston (781-326-3643), through November 23. Curtain is at 10 a.m. Monday through Friday (no performance November 11) and at 8 p.m. on Saturday (November 13 only). Tix $18 for November 13 evening performance; $10 for matinees (open to students and the general public).

■ **MENOPAUSE THE MUSICAL.** Jennie Linders's hit Off Broadway musical, which "relyricizes" tunes from the '60s and '70s to create a parodic paean to a familiar checklist of après-40 concerns of the distaff set, is another critic-proof show that nonetheless takes the easy way out at every opportunity. Still, the Boston cast (which includes Mary Callanan and Kathy St. George) is zippy, and a few of the sight gags are great. Just don't go expecting *The Vagina Monologues.* At the Stuart Street Playhouse, 200 Stuart Street, Boston (800-447-7400), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 4 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $42.50, $38.25 for seniors and "Girls' Night Out" groups of 10 or more.

■ **THE MYSTERY OF IRMA VEP.** Michael Wilson's peripatetic Hartford Stage production of Charles Ludlam's "penny dreadful," a send-up of all things Victorian and horrific featuring two actors (James Lecesne and Jeffery T. Roberson a/k/a Varla Jean Merman) in multiple roles of both sexes, totes its madcap gothic wares to New Haven. At Long Wharf Theatre, 222 Sargent Drive, New Haven, Connecticut (203-787-4282 or 800-782-8497), through December 12. Curtain is at 7 p.m. on Tuesday, at 8 p.m. Wednesday through Friday (no performance November 24 or 25, but there are 2 p.m. Wednesday matinees on December 1 and 8), at 3 and 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $30 to $60; discounts for seniors and students.

■ **NORA THEATRE COMPANY'S 3RD ANNUAL HOT BENEFIT PARTY AND COOL SILENT AUCTION.** Nora Theatre Company stages its annual fundraiser, which this year features jazz musician Cercie Miller, appetizers and desserts from Sidney's Grille, beer and wine, and lots of good stuff to bid on. At the Hotel@MIT, 20 Sidney Street, Cambridge (617-491-2026), November 18, at 7:30 p.m. Tix $28

■ **PERMANENT COLLECTION.** Adam Zahler directs the New England premiere of Thomas (*bee-luther-hatchee*) Gibbons's new play. It's loosely based on actual events at Philadelphia's Barnes Foundation where, when the founder died, control of the Foundation passed to Lincoln University, an historically African-American institution, and there followed some high-profile law suits, one of which smacked of racism. In Gibbons's play, an ambitious black businessman is appointed president of the Morris Foundation. Upon arrival he finds priceless works of African art in storage and wants to put them on display. This puts him in conflict with Paul Barrow, the Foundation's white education director, in a work that "addresses issues of race, identity, and representation." At New Repertory Theatre, 54 Lincoln Street, Newton Highlands (617-332-1646), through December 12. Curtain is at 2 p.m. (on selected afternoons) and 7 p.m. on Wednesday, at 8 p.m. on Thursday and Friday, at 4:30 and 8:30 p.m. on Saturday, and at 3 p.m. and 7 p.m. (on selected evenings) on Sunday. Tix $30 to $48; $28 to $33 for matinees.

■ **THE PHYSICISTS.** Harvard/Radcliffe Dramatic Club presents Swiss playwright Friedrich Dürrenmatt's 1962 work, "part spy thriller/romance, part satire on science and its catastrophic consequences," about three ostensible physicists locked up in an asylum. The translation is by James Kirkup; Mike Donahue directs. At the Loeb Drama Center, 64 Brattle Street, Cambridge (617-496-2222), November 12 through 20. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday and Saturday, and at 7:30 p.m. on Sunday. Tix $12; $8 for seniors and students.

■ **THE PLAYBOY OF THE WESTERN WORLD.** Broadway in Boston, in association with the Huntington Theatre Company, presents the Dublin's famed Abbey Theatre, which is celebrating its centenary, in one of its signature works. At the Wilbur Theatre, 246 Tremont Street, Boston (617-931-2787), through November 21. Curtain is at 8 p.m. Tuesday through Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $25.50 to $67.50. (Carolyn Clay's review is on page 7.)

■ **POLAROID STORIES.** Janet Morrison directs this Brandeis University production of Naomi Iizuka's play, which is inspired by Ovid's *Metamorphoses* but concerns the drug- and sex-infested lives of urban street kids. In the Laurie Theater at the Spingold Theater Center, Brandeis University campus, 415 South Street, Waltham (781-736-3400), through November 14. Curtain is at 8 p.m. on Thursday and Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $10 to $14.

■ **THE PRICE.** Merrimack Repertory Theatre revives Arthur Miller's 1968 drama, in which a couple of estranged brothers meet to clean out their dead parents' attic and go through some old baggage involving loyalty versus ambition. A folksy Jewish furniture appraiser is there to price the goods and act as catalyst. Artistic director Charles Towers is at the helm. At Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell (978-454-3926), through December 11. Curtain is at 8 p.m. Wednesday through Friday, at 4:30 and 8:30 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $26 to $45.

■ **PROFESSIONAL SKEPTICISM.** South Carolina Repertory Company brings to town its production of Boston-area author James Rasheed's dark comedy, in which a team of scheming auditors at a Big Five accounting firm in South Carolina play Julia Child with the books. At the Actors Workshop, 327 Summer Street, Boston (866-811-4111), through November 14. Curtain is at 8 p.m. on Thursday and Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $28; $25 for seniors and students.

■ **RAMONA QUIMBY.** Accomplished 14-year-old singer/actor Andrea Ross, who drained Annie Warbucks of obnoxiousness at Trinity Rep and recently proved an enchanting Fredrika in the Lyric Stage Company's *A Little Night Music*, takes on Beverly Cleary's indomitable underage troublemaker in this play based on the popular *Ramona* series. In the play, Ramona is in the third grade and baking dolls into the lasagne as she contemplates what she wants to be when she grows up. Perhaps a producer of *Titus Andronicus*? Helen McElwain, Ken Baltin, Ricardo Engermann, and Jane Staab are also in the cast. At Wheelock Family Theatre, 180 the Riverway, Boston (617-879-2300), through November 28. Curtain is at 7:30 p.m. on Friday and at 3 p.m. on Saturday and Sunday. Tix $12 to $20.

■ **SHEAR MADNESS.** The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (617-426-5225), indefinitely. Curtain is at 5 and 8 p.m. on Tuesday, at 8 p.m. Wednesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $34.

■ **SONIA FLEW.** The world premiere of this Huntington Theatre Company–commissioned play by Melinda (*Medianoche*) Lopez inaugurates the new Virginia Wimberly Theatre in the Stanford Calderwood Pavilion at the Boston Center for the Arts. The title character is a middle-aged Cuban American severed from her family by Operation Pedro Pan, the program through which thousands of apprehensive Cuban parents sent their children by plane to America in the wake of the Castro revolution. Act one takes place in the wake of September 11 in Minneapolis, where when Sonia's college-age son joins the American military, all maternal hell breaks loose. Act two takes us back to 1961 Havana. This is a very satisfying event, marking the debut of both an elegant new theater and a fine new play, which is well served by its production. Huntington artistic director Nicholas Martin fields an excellent cast headed by the angular and volcanic Carmen Roman and featuring local aces Jeremiah Kissel and Will LeBow. At the Virginia Wimberly Theatre in the Stanford Calderwood Pavilion, 527 Tremont Street, Boston (617-266-0800 or 617-933-8600), through November 28. Curtain is at 7:30 p.m. Monday through Friday (Monday performance November 22 only; no Thursday performance November 25), at 2 and 7:30 p.m. on Saturday, and at 2 p.m. and 7 p.m. (evening performance November 14 only) on Sunday. Tix $14 to $50.

■ **SPELL #7.** Company One presents this 25th-anniversary production of Ntozake Shange's 1979 choreopoem. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-933-8600), through November 20. Curtain is at 8 p.m. on Thursday and Friday, at 4 and 8 p.m. on Saturday, and at 7 p.m. on Sunday. Tix $25; $15 for seniors and students. (Liza Weisstuch's review is on page 8.)

■ **A STATE OF GRACE.** Underground Railway Theater offers this staged reading of a new play by artistic director Debra Wise based on the short stories and poems of author and activist Grace Paley. A cast of actors and puppets is featured in the work, which depicts a magical night in the kitchen of Faith, "a woman whose 'taste for happiness' has become challenged by the death of a dear friend and the 'risky busy labor of Repair the World.' " Debra Lake Fortson directs a cast led by Wise and Ted Kazanoff. A post-reading discussion features UMass-Boston professor of American studies Lois Rudnick and author Paley, who'll read from her work. At Durrell Hall in the Cambridge Family YMCA, 820 Massachusetts Avenue, Cambridge (781-643-6916), November 16. Curtain is at 7:30 p.m. on Tuesday. Free and open to the public.

■ **TOUGH GUYS DON'T DANCE.** Norman Mailer and his son, John Buffalo Mailer, perform readings from Mailer père's Cape Cod–set 1984 novel (which became a 1987 film directed by the author). The performance is a benefit for the Provincetown Repertory Theatre and the closing event of the annual meeting of the Norman Mailer Society. The younger Mailer gets the Ryan O'Neal role, with dad playing his tough-bartender father. At the Provincetown Theater, 238 Bradford Street, Provincetown (508-487-9793), November 13. Curtain is at 8 p.m. Tix $50.

■ **THE VALUE OF NAMES.** The Theatre Cooperative presents Jeffrey (*Immoral Imperatives*) Sweet's play. It centers on an aging, once-blacklisted Jewish actor whose daughter shows up with the news that the guy who ratted him to the House Un-American Activities Committee is about to direct her new play. Lesley Chapman directs. At the Theatre Cooperative, 277 Broadway, Somerville (617-625-1300 extension 1), through December 11. Curtain is at 8 p.m. on Friday and Saturday and at 3 p.m. on Sunday (November 21 and December 5 only). Tix $20; $15 for seniors and students; $10 for military personnel.

■ **THE VIOLET HOUR.** Weylin Symes directs the area debut of Tony winner (for *Take Me Out*) Richard Greenberg's intriguing 2002 work, which is set in a fledgling New York publisher's office, circa 1919, and features a mysterious machine spewing pages of books from the future that would seem to foretell the fates of the characters, who suggest Max Perkins, F. Scott and Zelda Fitzgerald, and Josephine Baker, along with a fuming factotum with all the best lines. The human story is somewhat melodramatic, but Greenberg's writing is terribly literate and his playing of hope against fate both ineffable and engaging. The performances are all professional and competent, with Neil A. Casey most memorable as the cranky office worker mad as hell that history doesn't recognize his existence. At Stoneham Theatre, 395 Main Street, Stoneham (781-279-2200), through November 14. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $32; $27 for seniors; $16 for students with ID.

■ **THE WELL OF THE SAINTS.** Súgán Theatre Company opens its season with a simple yet compelling production of John Millington Synge's 1905 dark comedy about married blind beggars who finally get a look at the world — and each other — when a wandering holy man restores their sight. And they don't like what they see. Artistic director Carmel O'Reilly directs the piece, whose meanings seem to proliferate, with a firm grip on the music of Synge's language. The production is physically unimaginative, but it has a wonderful sound — especially when the sound is emanating from ace actor Billy Meleady. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-933-8600), through November 20. Curtain is at 8 p.m. Wednesday through Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $15 to $38.

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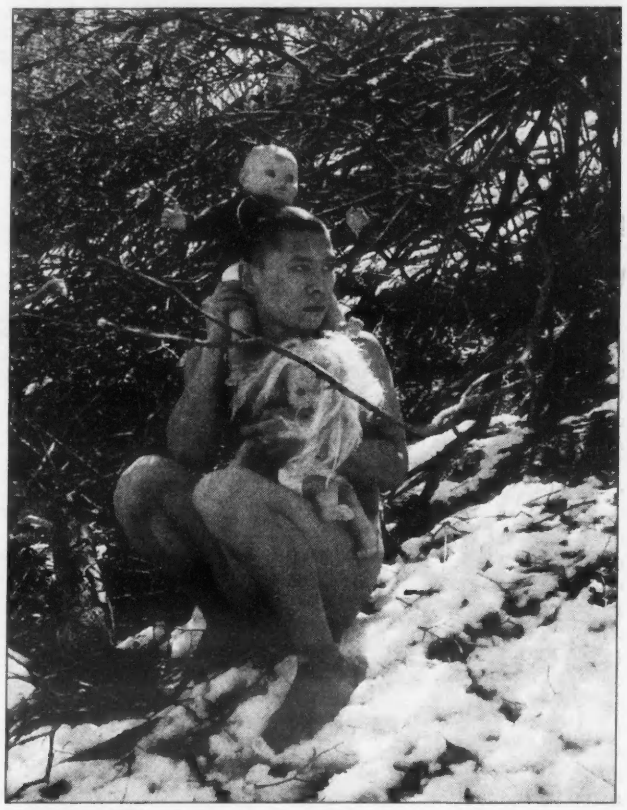
'Amazing' photos at Tufts; Harry Callahan at Kayafas



SUNSHINE: *Zhang Huan's self-portrait is both deadpan serious and the utterly ridiculous.*

BY CHRISTOPHER MILLIS

The challenge of assembling a large group exhibit, especially one whose content spans centuries, styles, cultures, and æsthetics (not to mention the original purpose of the objects on view), bears some relation to the challenge of throwing a party. How do you bring people together in ways that don't seem straitjacketed on the one hand and random on the other? How do you create groups and combinations that excite one another without the excitement's becoming incendiary? How do you mix old with new, serious with playful, traditional with wild so that they complement each other? And though hosts ordinarily disappear among their guests, how do you relax the grip of the curatorial hand so that viewers have a sense of making their own connections instead of retracing someone else's?

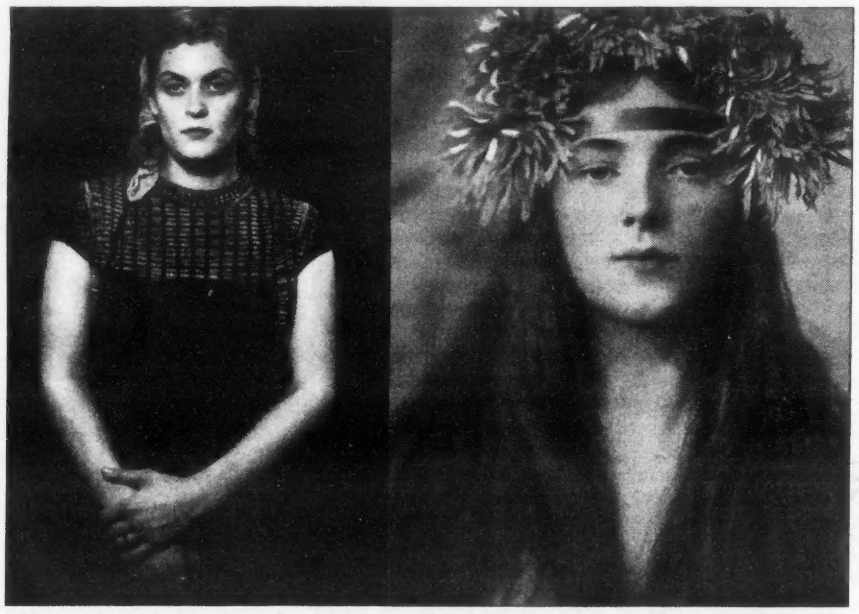
"The Amazing & the Immutable: Photography from the Collections of Robert Drapkin and Martin Margulies"

At Tufts University Art Gallery, Aidekman Arts Center, 40R Talbot Avenue, Medford, through November 21

Memorable parties, like memorable group exhibits, are no mean trick, and what makes "The Amazing & the Immutable" (never mind the title) more memorable still is that it never once calls attention to its intelligence. No curator's name beneath the show's title, no invasive wall texts, no pedantry. All by themselves, the 114 photographs that bring together the collections of two Florida collectors, Robert Drapkin and Martin Margulies, at Tufts University's Aidekman Arts Center make for a richly idiosyncratic show (early experimenters in the medium combined with modern practitioners and little in between) that unfolds with frequently whimsical and sometimes unsettling juxtapositions of images. It's the rare exhibit that actually is bigger than the sum of its parts.

A team of four put "The Amazing & the Immutable" together. Their leader, Noel Smith, is curator of education at the University of South Florida's Institute for Research in Art, and I felt the true educator's guidance while moving through the show, an invisible Aristotelian force that brings you face to face with questions not only about art and artifice but more significantly about the meaning of what we see.

The pair of photographs that you see on entering the gallery set the terms of the show. (This is one of those exhibits that wants to confront all of your ocular baggage, so be prepared.) On a narrow wall towers Bernhard Prinz's 2000 *September*, a six-foot-tall Cibachrome print of a blondish twentysomething. Wearing an updated dirndl and a cloth in her hair that suggests she's posing at work, she looks like a world-weary Cinderella on testosterone. Immediately to her right appears a small (20 by 16 inches), demure, pubescent nymph whose muted tones in tinted platinum date from 1901, Rudolf Eickemeyer's *Evelyn Nesbit/Beauty As Evidence*. The two women have in common unflinching gazes, pearly skin, youth and red lips and beauty, but it's clear that our job is to appreciate the differences: big versus little, full-bodied versus head shot, sharp versus gentle, lantern-jawed versus finely featured, recent versus past, anonymous versus early-20th-century celebrity — Prinz's big-shouldered fräulein with the cheekbones of an opera singer and the eyes of a vampire versus Eickemeyer's feathery-haired, garland-crowned cherubic beauty.



VISUAL DIALOGUE: *Bernhard Prinz's six-foot-tall* September *and Rudolf Eickemeyer's tiny* Evelyn Nesbit/Beauty As Evidence *speak to each other in surprising ways.*

So far, so good — but then you might start to realize that how we respond, what we believe we're looking at, is dictated by convention. Prinz's woman seems authentic because we're familiar with her clothes and her attitude and the fingers on which she wears her rings, but in fact she's as much the staged model as Evelyn Nesbit, as much the photographer's vehicle as was her counterpart of a century ago. Look past the Lady Godiva hair and the outmoded tiara and the comely features of Nesbit and she'll seem considerably more willful and decidedly more unknowable.

A nearby grouping offers up a different kind of surprise, with four black-and-white grids from Eadweard Muybridge's *Locomotion Studies* (1884-'87) positioned near Spencer Tunick's *Barriers 1 (Williamsburg Bridge)* from 1998. In this selection from the series that anticipated motion pictures with a frame-by-frame scrutinizing of, in these instances, human locomotion, two men fence, another man swings a baseball bat, another throws water from a bucket, and two women ambulate and converse. Not only is each grid small (21 by 25 inches), but each uses as many as 24 separate stills to complete the movement under study. All of Muybridge's subjects perform in the nude with the exception of the fencers, who are wearing thongs. In Tunick's large (60 by 48 inches) and colorful *Barriers*, naked men and women appear together in the same frame, and he's positioned them, Muybridge-style, to create a static grid. We see 80 or 90 or 100 women and men from behind and above as they lie on their backs in five even rows that converge to microscopic forms across the expanse of the Williamsburg Bridge.

I've been seeing excerpts from *Locomotion Studies* for decades, but only in the context of Spencer Tunick's photo did they ever register as kinky. When did studying the locomotion of hitting a baseball or throwing a bucket of water require a subject to disrobe? By the same token, had it not been for Muybridge's nearby studies, Tunick's *Barriers* would never had taken on the weight of a mathematical inquiry.

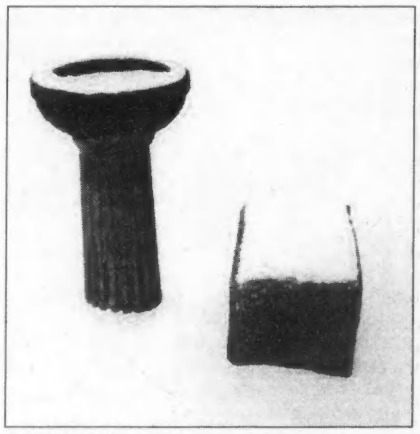
"Harry Callahan: Fifty Photographs"

Gallery Kayafas, 450 Harrison Avenue, Boston, through November 27.

Seen by itself, Zhang Huan's big (60 by 40 inches), colorful self-portrait (*Sunshine*, from 1998), in which the naked artist squats on a snow-covered hillside with one doll in his lap and another straddling his shoulders behind his neck, would seem a joke. Can Zhang's deadpan expression overcome the ridiculousness of the setting? To the left of *Sunshine* hang two small (about 18 by 17 inches) color portraits from the 19th century. The one immediately to the left is another self-portrait, of the Italian photographer Giorgio Sommer, from 1860; to its left we see Kusakabe Kimbei's *Japanese Man with Flag*, from 1870. Kimbei's man, in a G-string and seemingly in mid dance, is so embellished, he could pose for royalty in a deck of cards. Giorgio Sommer turns out to be no less ornate, sporting a hat that trails feathers past his shoulder and a uniform reminiscent of a palace guard. Each man is in high costume; each presents himself from behind a mask. Yet the only mask we're initially disposed to see is Zhang's — as if the preposterous were without nuance and complexity. And it's only Zhang's proximity to the other two that encourages us to see past their superficial seriousness to the games they're playing.

IF THE OVERRIDING ENERGY of "The Amazing & the Immutable" relates to the slipperiness of the truth in a photographic image, the opposite can be said of the 50 photographs by Harry Callahan on view at Gallery Kayafas. If King Solomon or Teiresias had been a photographer and had lived between 1912 and 1999, these might be his images: fiercely exact, as premeditated as sonnets, and though never linear or mathematical so impeccably composed as to suggest crystals. Callahan's pleasures, the ones he pursued and the ones he delivers, were almost exclusively intellectual: his was a need for and a celebration of order. In one of his "Studies" from 1948, a snow-covered birdbath and nearby pocketbook — rendered at just over two inches square and with the contrast turned up so the snow offers no competing texture or quality — suggest teetering monuments. The snow melts into the surrounding white matte, so that the birdbath and the bag become magnified. In another black-and-white shot, *Eleanor, Chicago, 1952*, a tangle of sublimely articulated tree branches frames the artist's wife, who stands dead center in the lower fifth of the space. Her dark hair and coat act to make the confusion above her appear to coalesce and resolve.

The exhibit's press release argues, not without reason, that Callahan was the most important modern American photographer. First to be in the Venice Biennale and the National Gallery; protégé of Moholy-Nagy at the New Bauhaus in Chicago; founder of the photography program at the Rhode Island School of Design. You wouldn't suspect any of that from the work itself, which delights in the surrounding world, his wife and his daughter, the streets and buildings of the cities he traveled and lived in, the shorelines of the oceans and lakes he walked beside. What he saw he made riveting. ■



LINCOLN PARK, CHICAGO: *in Harry Callahan's "Study," a birdbath and a nearby pocketbook suggest teetering monuments.*

Smooth operators

Veronica Mars and *House* hit the mark

BY JOYCE MILLMAN

We're in the "feast" portion of the feast-or-famine TV cycle. Sure, prime time is overloaded with reality junk, but worthy scripted shows are inching their way back onto the networks' menus. Unfortunately, two of the season's best new dramas, UPN's *Veronica Mars* and Fox's *House*, air opposite each other at 9 p.m. on Tuesdays. And though in theory this shouldn't be a problem if you have more than one TV and a recording device, in reality it *is* a drag, because then you have to free up the time to watch what you've recorded and, oh, it just makes TV too complicated. So I'm pleading with UPN and Fox to take a hint from ABC's successful strategy of repeating *Desperate Housewives* and *Lost* on Saturdays. Rerunning episodes can't hurt, especially in the case of *Veronica Mars*, which is pulling in only a shameful two million or so viewers a week on Tuesdays. I mean, it's not as if UPN were brimming with programming. Put *Veronica* on twice a week. See what happens. You're welcome.

Veronica Mars is a character study masquerading as a high-school drama; House is a character study that only the very dim will mistake for a medical-investigation drama.

Anyway, *Veronica Mars* (which has been running for a few weeks) and *House* (which premieres on Fox on November 16) are addictive, well put-together dramas with lead actors who fully and intelligently inhabit their quirky characters. The story of a 17-year-old high-school girl who helps her private-eye dad solve mysteries, *Veronica Mars* has a distinct *Buffy the Vampire Slayer* vibe, and that's the highest compliment I can pay it. No, there isn't any supernatural stuff, but, like Buffy, Kristen Bell's Veronica is a sarcastic little blonde with balls of steel. She's an outsider at school, for reasons that are explained in flashbacks, and she takes it upon herself to stand up for her fellow victims of injustice.

Veronica's father, Keith Mars (the always classy Enrico Colantoni), was once the sheriff of Neptune, California, a viciously affluent San Diego suburb. Veronica was part of the in crowd, best friends with school alpha female Lilly Kane (Amanda Seyfried) and dating Lilly's brother Duncan (Teddy Dunn). But then Lilly was murdered, and Keith Mars suspected her father, software tycoon Jake Kane (Kyle Secor). The society crowd closed ranks around Jake and threw Keith out in a recall election. The Mars family lost everything. Veronica's mother, Lianne (Corinne Bohrer), left home with no forwarding address, and Veronica was shunned by her former friends, including Duncan (who is now kept on anti-depressants by his creepy parents). Veronica and Keith live in reduced circumstances; he's a private investigator and she helps him out after school. Delving into the sleazy secrets of this privileged community, Veronica wields her lap-top and her cell phone the way Buffy used to twirl her stake. (My only quibbles are that — to put it in Buffyspeak — Veronica's fellow outcast Wallace is a tad too Xander, and tough biker dude Weevil, who antagonizes her but may really have a crush on her, simply isn't hot enough to be Spike. Got that?)

BRING IT ON I: *like Buffy, Kristen Bell's Veronica is a sarcastic little blonde with balls of steel.*

Veronica Mars is emotionally rich and complex; it's not a kiddie show, and that makes it a tough sell. But, hey, cultdom is good too. Created by Rob Thomas (who was responsible for the underrated and piquant ABC comedy drama *Cupid* a few seasons back), *Veronica Mars* takes an unusually clear-eyed and provocative approach to its coming-of-age tale. Veronica, we learn, lost her virginity when she dared to attend a party with her old crowd after they'd ostracized her; someone spiked her drink with a date-rape drug and she was assaulted. In a startlingly unsentimental scene shown in flashback and narrated by Veronica, she woke up the next morning, picked up her underwear, and chalked the incident up to being naive about the coldness of her friends' hearts. See, there are monsters on *Veronica Mars* after all — they've just got money instead of fangs.

The relationship between Veronica and Keith is also rendered with depth and detail. They're joky and tender with each other, but they're bound together by a fear of abandonment, both still hurting from Lianne's departure. Father and daughter are so afraid of losing each other that, in one recent episode, Veronica used the tools of the investigation trade to sabotage Keith's budding romantic relationship with the school guidance counselor while Keith dug up dirt on Veronica's new boyfriend. And both are both consumed with solving the murder of Lilly Kane in the hope that the truth will bring Lianne home and put the Mars family back together.

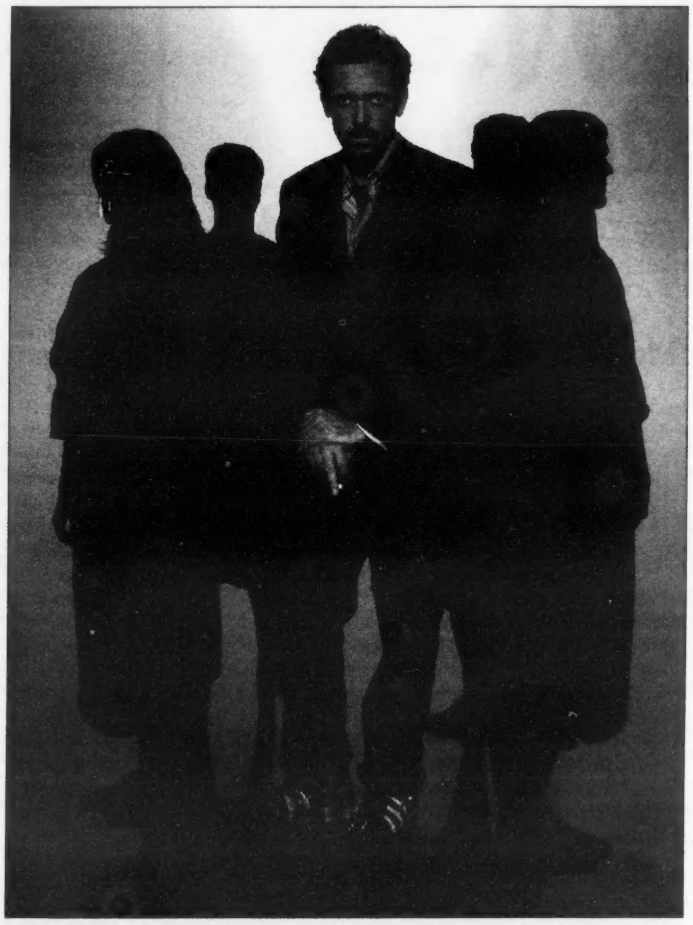
Veronica is searching for her mother and mourning the death of her best friend, but, really, she's searching for her own sense of self. *Veronica Mars* has some perceptive things to say about female identity, especially in Veronica's haunting attachment to Lilly Kane. In flashbacks, we see the girls together, and it's hard to fathom how they could click. Even in her in-crowd days, Veronica seemed more modest and down-to-earth than the other popular girls, whereas Lilly was irresponsible, flirty, and ripely slutty. (Seyfried in fact looks like a baby Angelina Jolie.) But in a lovely episode about the girls' homecoming-dance night, the reason for Veronica's fascination with Lilly became clear. Lighting up the room in her outrageously daring dress, mugging for the video camera, Lilly was sexy, brave, uninhibited, irresistible. If Lianne is the missing piece of Veronica's heart, Lilly is the secret self hidden in Veronica's soul.

Veronica Mars is a character study masquerading as a high-school drama; *House* (co-produced by *Homicide: Life on the Street* co-creator Paul Attanasio) is a character study that only the very dim will mistake for a medical-investigation drama. Oh, the show does have a team of young doctors puzzling over patients who exhibit disgusting symptoms of bizarre maladies. And it has lots of *CSI*-style "into the body" special effects. (If you ever wondered what tapeworm larvae look like up close and personal, don't miss the first episode.)

But though the young actors (including the terrific Omar Epps) who buzz around *House* are engaging and the weird medical mysteries are brain-teasy enough, what really grabs you about *House* is not its similarity to *CSI*. No, the star of *House* is, well, its star. British actor Hugh Laurie, of the basset-hound eyes and vaguely smirky scowl, is a familiar face to Anglophiles. He played numerous roles on *Black Adder*, suffered hilariously as the sullen Mr. Palmer (miserably married to chatterbox Imelda Staunton) in Ang Lee's *Sense & Sensibility*, and was Bertie Wooster on the *Masterpiece Theatre* series *Jeeves and Wooster*. As Dr. Gregory House, a surly yet brilliant diagnostician basking in tenure at a prestigious New Jersey teaching hospital, Laurie has the kind of role that turns obscure actors into pop-cultural icons overnight. It will be a pleasure watching the droll Cantabrigian (from the English Cambridge) negotiate the idiocy of American TV stardom.

As House, Laurie sports a smooth (if generic) American accent, a perpetual day's growth of beard, and a bad case of bed head. Acerbic and tactless, House is damaged both physically and emotionally. He walks with the aid of a cane as a result of a heart attack that cut off oxygen to his muscles and left him with constant leg pain. He pops Vicodin as if they were Tic Tacs. He appears to have no family, no social life, no hobbies besides watching *General Hospital*. House pontificates to his young doctors, and he tosses off such delightfully misanthropic bons mots as, "Treating illness is why we became doctors. Treating *patients* is what makes most doctors miserable. . . . Humanity is overrated." He prefers the theoretical to dealing with people, but he's required to devote a certain number of hours each month to plain old sniffles and aches at the hospital clinic. These doctor-patient confrontations are a squirmy joy. For example, a guy comes in complaining that his skin has turned orange. House takes a supremely bored look at him and says, "You're orange, you moron." Oh, and your wife must be having an affair if she hasn't noticed that you're orange. And stop taking mass doses of beta carotene. (He's right, on all counts.)

House is, in short, a great, juicy, colorful protagonist. And Laurie plays him with a sour-puss charisma and a wit so dry it crackles. The 50ish actor is one of those un-handsome Brits who is, somehow, devastatingly sexy. (Think BBC America stalwarts Robson Green and John Hannah.) House is locked up and turned off, except when a patient comes along with a collection of funky life-threatening symptoms to arouse his interest. And this inaccessibility makes him prime sex-symbol material. Which of the show's two female co-stars will be able to break down the gimpy doc's defenses? Will it be flinty hospital administrator Dr. Lisa Cuddy (Lisa Edelstein), with whom he verbally spars, or young immunologist Dr. Allison Cameron (Jennifer Morrison), whom he hired mainly, he says, for her beauty? If *House* catches on (and Laurie is too good for it not to), it'll be because middle-aged female viewers are tuning in to see the doctor operate. ■



BRING IT ON II: *as Dr. Gregory House, Hugh Laurie has the kind of role that turns obscure actors into pop-cultural icons overnight.*

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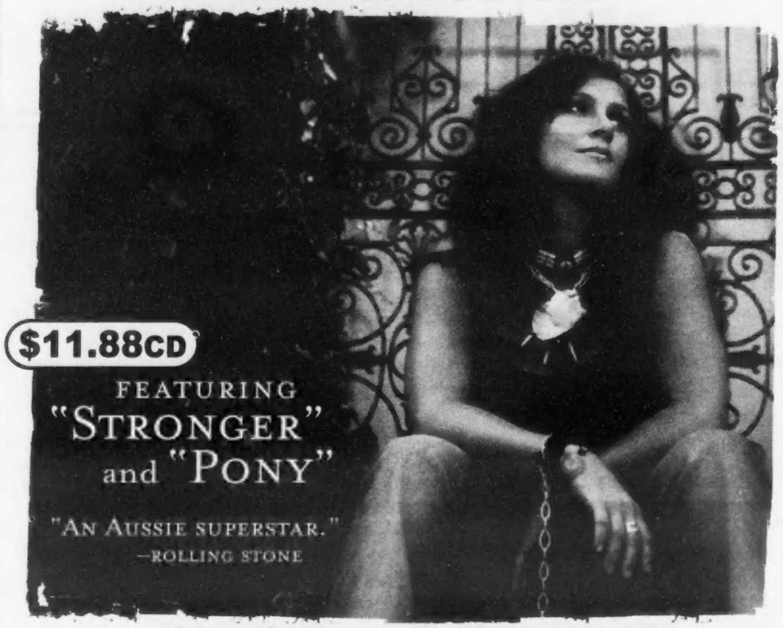

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books

Chaos theory

Peter Stephan Jungk's *Tigor*

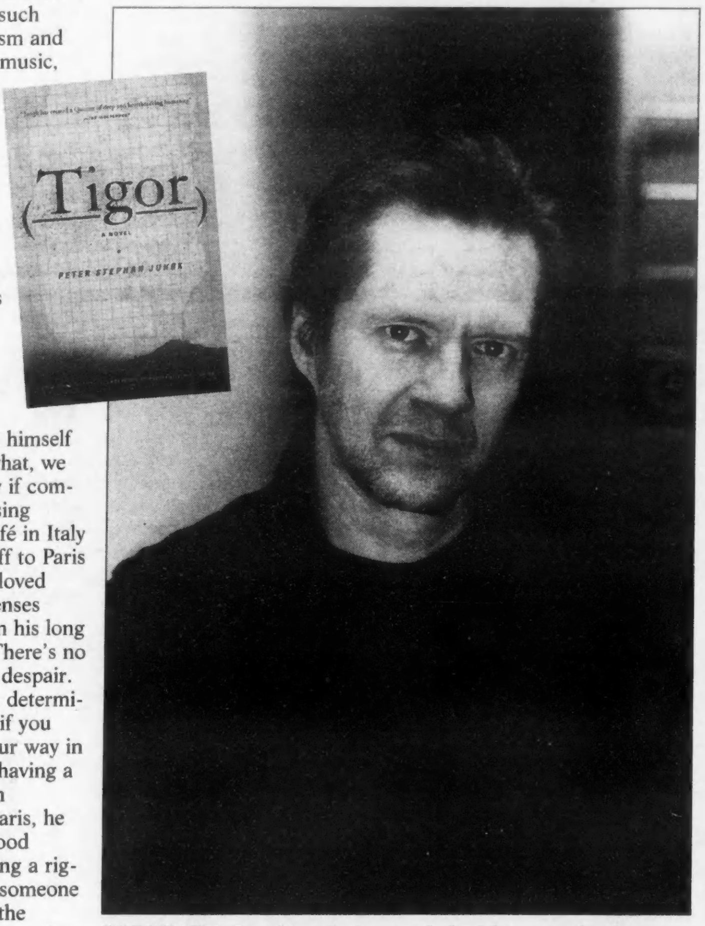
BY RICHARD C. WALLS

Tigor
By Peter Stephan Jungk. Translated by Michael Hofmann. Other Press, 232 pages, $19.

At the beginning of *Tigor*, the title character, a mathematician, is emerging from a self-imposed exile from the civilized world. Having spent his brilliant career developing a theory called the Snowflake Constant, which posits that every 96 seconds a same-shaped hexagonal snowflake will appear in an area of maximally 10 square centimeters (provided, of course, that it's snowing), he's had his world view shattered at a mathematics conference in Trieste, having become overwhelmed by the growing hegemony of chaos theory. (The book is set in a vague present time.) Tigor had striven mightily, absurdly, to make the universe orderly, and he's punctured by the new trend that holds, "Modern mathematics is much closer to such things as Dadaism and Cubism, atonal music, and the writings of Franz Kafka, which, thank God, I have never read."

Unmoored, Tigor flies the Trieste conference and spends several days in the wilderness, gnawing on plants and clawing at the earth. After he's pulled himself together, somewhat, we find him genially if compulsively addressing strangers in a café in Italy before drifting off to Paris to stay with a beloved uncle, who dispenses dubious advice in his long monologues. ("There's no cause for you to despair. All that counts is determination, stamina, if you want to make your way in life. Admittedly, having a sunny disposition helps . . . ") In Paris, he pursues a childhood dream of becoming a rigger in a theater (someone who helps move the scenery via pulleys and cables) until he has a heart attack and goes into a coma during which he has a vision of Mount Ararat, a place he knows nothing about. Encouraged by his doctor, he goes to Romania, via Russia, and hooks up with a group of nationalistic mystics who want him to go in search of Noah's ark. On his quest, he meets his fate, which has something to do with snowflakes and things that aren't constant.

Author Jungk was born in Los Angeles and "raised in several European cities"; having studied screenwriting at the American Film Institute, he now lives in Paris, where he writes his books in German. The translation of *Tigor* has been left to the frequently lauded Michael Hofmann, whose renderings of Joseph Roth's works into English have done much to resurrect that writer's reputation. The English here seems a little remote from its source, as though paraphrased, but then that may be true of the original given the unlikeliness of every event and the way characters rarely speak in a realistic manner. The novel's one black character is a favored and exceptionally bright math student of Tigor's who spatters his dialogue with the MF word and whose first utterance upon hearing that Tigor is still alive is "I don't believe this — I thought you was dead!" followed by "I gotta chill, Jesus, Tigerman!" The Armenians, on the other hand, are presented with much genuine drollery, beginning with Tigor's host Johann Wolfgang Oganessian, who persuades the always reluctant math wiz to dine at his house with the off-center English (actually off-center German, here translated) blandishment that "My wife has been cooking for you for past several days." (Earlier he says, "Forgive me for availing myself of the German language, I know no other strange language.")



FABULIST: *Jungk's tale is crowded with eccentric characters and event-filled asides.*

So many eccentric characters and so many event-filled asides make this short novel seem crowded and the air inside a little stuffy. Tigor's fate isn't something you're apt to care about, and the last-minute attempt at poignancy hardly registered more than a "how ironic" from this reader. Buffeted by circumstances that have been "thrown up from a plane of existence that I have done everything to deny," the unfortunate Tigor ("I only wanted to create order. I thought I could find some constant values.") could have been a tragicomic figure, but he seems more a prop for Jungk's considerable erudition, singular narrative sense, and sometimes perplexing prose. ■

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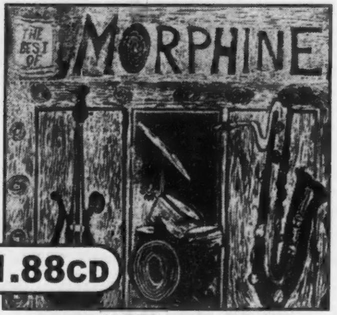
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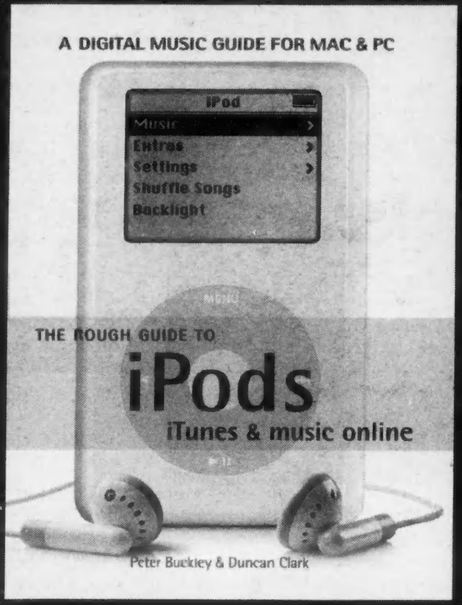
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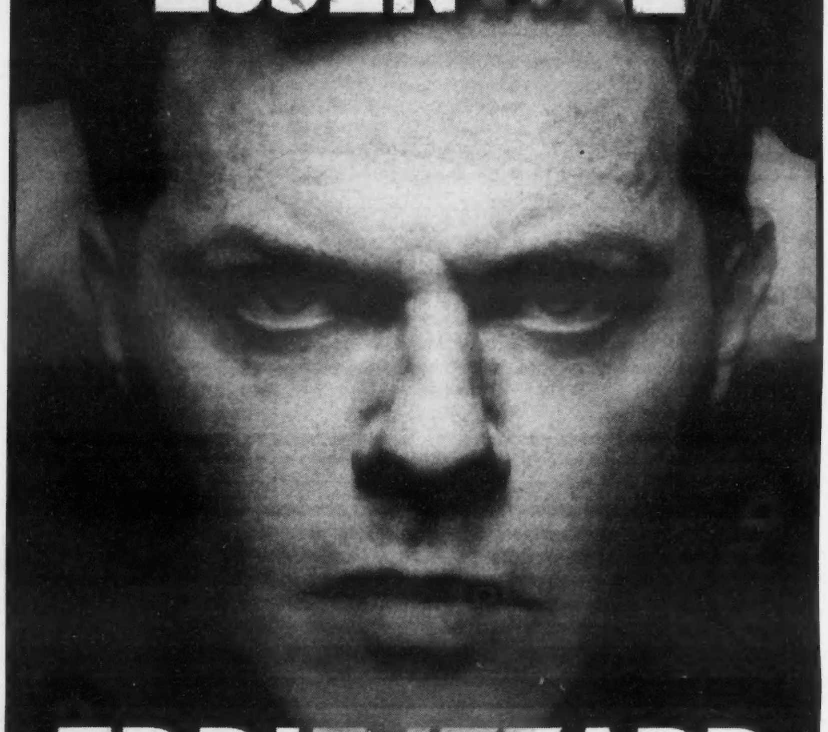

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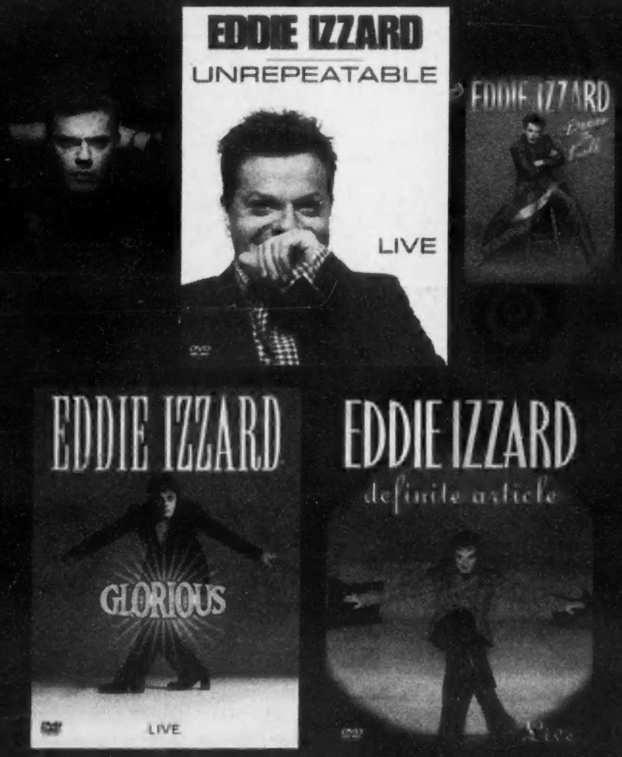
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Surannée? Jamais!

Jane Birkin talks about Serge Gainsbourg and the rest of her life

Continued from the cover

all Birkin wants to discuss is "Serge." Their affair began when she — the daughter of a Royal Navy commander and British actress Judy Campbell — was 21 and he 40. She'd already appeared in a famous nude scene in Michelangelo Antonioni's 1966 film *Blow-Up*. That and her collaboration Gainsbourg made her famous. She has now been a star of French variété — an all-encompassing term for French pop from Edith Piaf and Gainsbourg to Mylene Farmer and Miss Kittin — for 35 years, the last 13 on her own since Serge's death. "I think Serge's songs give me my longevity. He was as great a lyricist as Apollinaire or Trenet; Serge's words are even more sophisticated, like Cole Porter's. His was an extraordinary talent, like Lerner and Loewe. I have been lucky to be there."

NO SECOND FIDDLE: *in the world of variété singing, from Donna Summer to Miss Kittin, Jane Birkin has been the dominant influence.*

She's right about Gainsbourg's talent. He wrote the words and the music; he perfected the bi-lingual pun (even the trilingual), which is now a staple of the best variété songs. Women were his muse, and he understood the intricacy, the contradiction, the intensity and the delicacy of feminine expression. Yet Birkin's voice has been just as influential in shaping today's variété. She was a child of the microphone era, when a singer could deliver intimacy with an irresistible hush. It's impossible to listen even to the newest variété chanteuse, Miss Kittin, without hearing something of Birkin's lilting, bird-with-a-broken-wing voice.

Prodded, Birkin does at last talk about that voice. "He wrote songs for me as if he were a girl understanding his female side. I was to him a good inspiring force. He liked my having a boy's voice. He used to say I sang like a choirboy! It gave him the idea that he was giving songs to a boy!" Does she mean that the immortal "Je t'aime" was one of these songs? Given by a man expressing his feminine side to a girl whom he sees as a choirboy, male and underage? I don't dare ask so crass a question, but as the French say, "Le cœur a ses raisons que le raison ne sait pas" ("The heart has its reasons that reason does not know"), and Birkin's idea — which had never crossed my mind, though I've been listening to variété for 20 years — conveys everything she means to say about the profundity of Gainsbourg's understanding of women and the mystery of sexual attraction.

It also unravels some of the mysteries of modern variété. At the beginning of her 1987 hit "Sans contrefaçon," Mylene Farmer in the persona of a young girl asks, "Maman, pourquoi je suis pas un garcon?", then goes on to dress herself as a boy. Something similar seems to be going on in France Gall's famous "Mademoiselle Chang," which she performs with such quiet intensity on *Simple je* (WEA), the two-CD set taken from her 1997 concert at Bercy Arena in Paris. The same theme pops up on Indochine's 1980s hit "3ème sexe," a new version of which one finds on Miss Kittin's *I.com* (Astralwerks) CD. And in American pop, especially soul music, in which sexual passion has always played a liberating role: Prince's "If I Was Your Girlfriend" and Al Green singing Lulu's "To Sir, with Love." It would be hard to imagine a rocker singing such songs except as a burlesque.

The love affair between Birkin and Gainsbourg ended in 1981 (she married French film director Jacques Doillon in 1982) but not their musical teamwork. "I introduced Alain Chamfort [another variété singer/writer] to Serge, but he wouldn't let me sing a Chamfort song. Or a Léo Ferré. 'No, she's mine,' he told Ferré. He said to me, 'You don't have to sing anybody else's songs.' "

And for a long time after Gainsbourg's death, she did not. Still, there was nothing she could add to her Serge performances after *Je suis venue de te dire que je m'en vais* ("I've come to tell you I'm going away"; Polydor), the concert recorded live at Le Casino de Paris two days after his death. There, backed by a band who for grit, beat, blues expression, and melody have had few equals, Birkin sang a full two hours of Serge songs with a desperate intensity, as if her "boy's voice" could will back to life the feminine profundity of his art. On the CD of the concert, all of that plus Birkin's tears and two minutes of silence are preserved. "It was an appalling time," she says about those last weeks before Gainsbourg died, during which he advised her about the concert and recording. "Serge was there with his cigarette lighter. He said he'll make me sing at night. I said I can't sing a record at night." As for the Casino de Paris concert itself, "Serge decided what I was to do on that show. My father had just died too. My mom said, 'You have to go through with it, no encores, put the mike on the ground, walk off.' Serge too told me how to get through it."

Birkin continues to perform Gainsbourg, and in collaboration with Algerian violinist Djamel Benyelles (who will perform with her at Berklee), she put together the 2002 disc *Arabesque* (Narada), on which in response to the growing alienation of the European and Arabic worlds she repositioned many of her Gainsbourg hits (and some newer songs) in an Arabic pop context. She has just finished a 45-country tour. "We went to Turkey, Hong Kong, Israel. 'Of course we must go to Israel,' Djamel said. 'Serge was Jewish, Israelis speak French.' Palestine, Japan. I wanted to go to Kyiv, where Serge was born. I'm going there in February. I would have liked to go to Texas!"

The *Arabesque* CD and tour have been "a success all over Asia — 2000 people a night at our two Hong Kong shows wasn't bad," she boasts. And there has been more. On her 1999 CD *À la légère* ("Thoughtlessly"; Polydor), she performed songs by a who's who of variété songwriters including old friends Alain Chamfort and Alain Souchon and the younger Etienne Daho, Art Mengo, MC Solaar, Marc Lavoine, and Miossec. She especially likes Miossec: "He's as shy as Serge, with lyrics of vast complication." On her new *Rendez-vous* (EMI), she teams with many of her *À la légère* collaborators as well as Manu Chao, Caetano Veloso, Bryan Ferry (!), the veteran Paolo Conte, Brian Molko, and a young chanteur named "Mickey" who sounds a lot like Jean-Louis Murat, one of the most exciting male voices in today's variété. In addition, Françoise Hardy joins Birkin on the sardonically titled "Surannée" ("Outdated").

Birkin will not — so the advance notices say — perform any of her new songs here in Boston. But her Serge will be here, and that, for this first Birkin visit, will be enough. The sexual riddles that they first expressed 35 years ago still have the power to amaze and unsettle. And since Birkin — now 57 years old, but looking 35 — was born in England, she will be able to comment, in between songs, on the meaning of her music in a language we will all understand. ■

Jane Birkin performs this Saturday, November 13, at 8 p.m. at the Berklee Performance Center, 136 Massachusetts Avenue in Boston; call (617) 876-4275.

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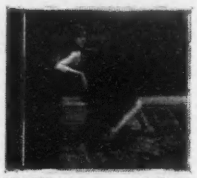

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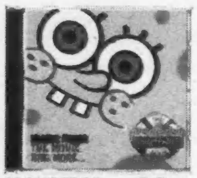

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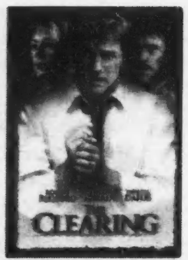
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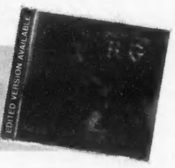
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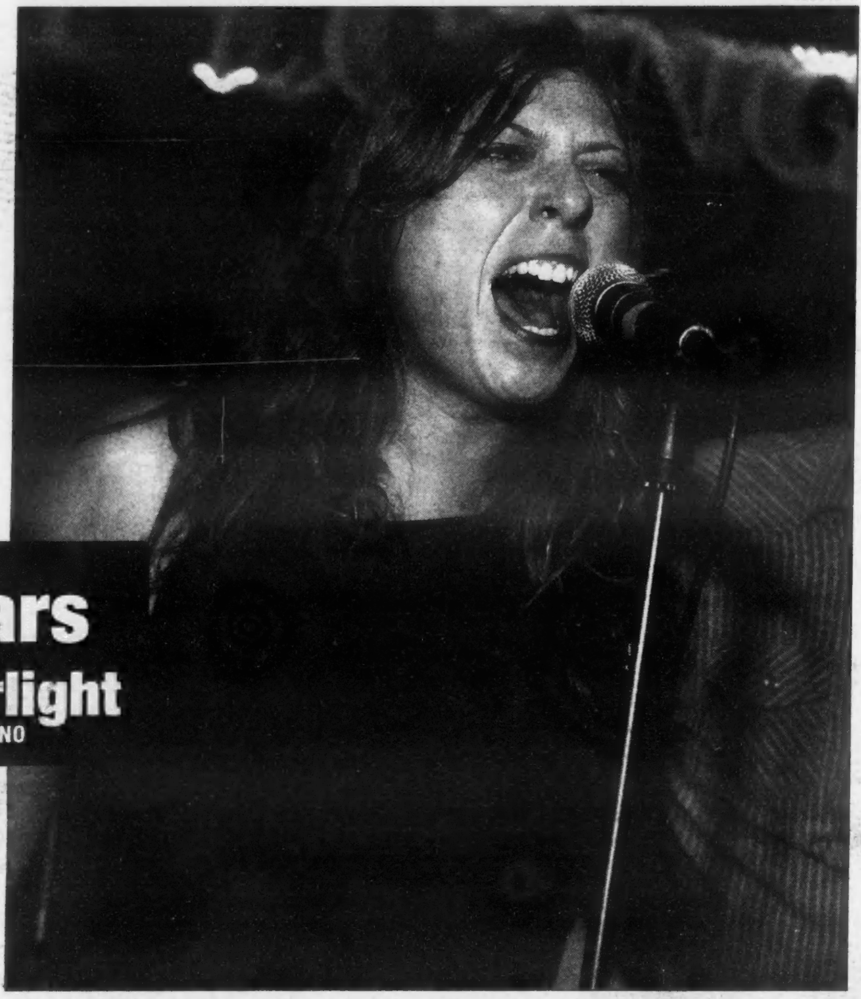


ECHT ABBEY: *Andrea Gillis's solo-debut CD covers soul, pop, and garage rock, plus a bit of singer-songwriter introspection.*

Since Victory at Sea have featured a different line-up and sound on each of their four albums, few things the band could now do would come as a surprise. Except for what turns up midway through the new *Memories Fade* (on Gert Blandsten): a happy love song. That's "All Night Superstar," whose catchy chorus and plucked violin suggest bubblegum pop. But given the bluesy rasp in Mona Elliott's voice, the overall effect is a lot more sexy and decadent. That's still not the usual mode for Elliott, whose songs tend to the dark and deep-thinking side.

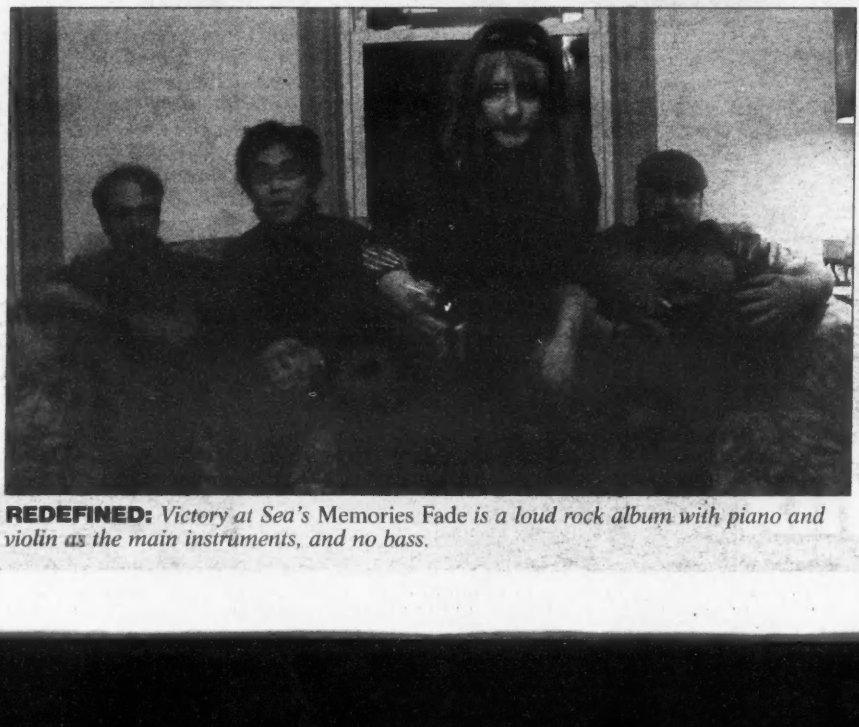
"It never occurred to me before to write something like that," she notes over the phone from a tour stop in Florida. "I'd have songs I thought were happy, but everyone else would say, 'No it isn't,' and I'd say, 'Damn.' But that song came out, and I've gotten so I really enjoy playing it live as well. Guess it comes with age and really not caring anymore. If I'm saying more about myself in the songs, I'm comfortable, and I'm going to do it no matter what."

Victory at Sea are a band who've redefined themselves a few times without really meaning to. Elliott's voice, with its sultry cabaret flavorings, has been there all along — as has bassist Mel Lederman, but he's gradually switched over to keyboards. Meanwhile, violinist Taro Hatanaka has taken a lot of the instrumental weight off Elliott's guitar. The band are also on their fourth drummer, David Miller Norton, whose approach is a bit more straight-ahead than usual, and they've hooked up with rock-schooled producer Andrew Schneider. So the result is both familiar and exotic, proving that there's more than one way to make a loud rock album. Victory at Sea just made one with piano and violin as the main instruments, and no bass.

"All Night Superstar" aside, Elliott's songwriting hasn't lost its darker intrigue. "Love Is Ageless" makes a powerful opener, with the slow-build arrangement giving her room to wail and the lyrics taking a rather bleak view of old age. "You might recognize the sign I took that title from," she points out. "There's a nursing home in Cambridge right outside Central Square with a sign that says, 'Love is ageless, please come in and visit.' At that time, I was in nursing homes a lot [she had a sick relative] and seeing a lot of people who didn't have any visitors. It made me think that our culture doesn't lend itself to aging anymore. You don't see an old person as someone who might have great ideas and experience; it's more like, 'Ooh, it's an old person, don't look.' My impulse at those times is to wish that I could do something; then I get frustrated with my inability and figure I could at least write a song."

The love songs are equally cathartic — in fact, Elliott does a withering vocal tone so well that "Happy for You" sounds mighty sarcastic, though she swears it isn't. But "Break of Day" is without doubt an end-of-the-relationship song, and it's enhanced by one of the record's main production frills — a multi-overdubbed vocal chorus that carries it into spookier territory. In short, it's the last song you'd want to write when your romantic partner happens to be in the band. "Poor Mel — he's always asking me why I write songs like that," Elliott notes. "And I say, 'Well, we go out and we're in the same band. What else do you expect me to write about?' "

Memories Fade winds up as a breakthrough album for Victory at Sea, one that adds some production sheen without losing the rough edge. "We spent a lot of time on this one," Elliott says. "It sounds very clear, and I think it's pretty true to who we are live." And it wraps up another era for the band: Hatanaka is going home to Japan, and since alt-rock violin players are hard to come by, they'll likely be back to a guitar-driven format when they next play in town (tentatively in mid December). "I'm not really good at seeking people out. So unless another violin player happens to fall into our lap, we're probably going back to a three-piece. I've liked this line-up a lot, and we just found out about Taro leaving, so it's always something."



REDEFINED: *Victory at Sea's* Memories Fade *is a loud rock album with piano and violin as the main instruments, and no bass.*

ANDREA GILLIS IS AN ANOMALY on the local scene, on at least two counts. The songwriter-heavy Boston circuit has never put much of a premium on interpretive singers, least of all those who interpret other songwriters from Boston. What's more, Gillis is one of a very small group of local singers (Barrence Whitfield and the Illyrians' Eric Martin are about the only other obvious examples) who've come up through the local rock underground while remaining more of an old-school soul/R&B singer. Throw in the fact that she doubles as the main booking agent at Somerville's Abbey Lounge — and displays an uncanny ability to get along with practically everybody — and you've got a performer who's pretty much defined her own niche. Her solo debut, *Want Another?* (on the Gentlemen's label, which was started by that band), just might be the ultimate Abbey Lounge album. The 10 songs embrace soul, pop, and garage rock plus a bit of singer-songwriter introspection.

And nearly all of the Abbey regulars are represented, either as players or as writers. The Gents' Ed Valauskas produces; "Skinny Mike" Feudale (Coffin Lids), Evan Shore (Muck & the Mires), Jed Parish, Tony Goddess (ex–Papas Fritas), Emily Grogan, and Natalie Flanagan all contribute songs. (Gillis co-wrote six of the 10.) The players include most of the above plus guitarist Asa Brebner, Dents/Marvels bassist Michelle Paulhus, Rudds singer John Powhida, and the nucleus of Gillis's last band, the R&B-oriented Red Chord.

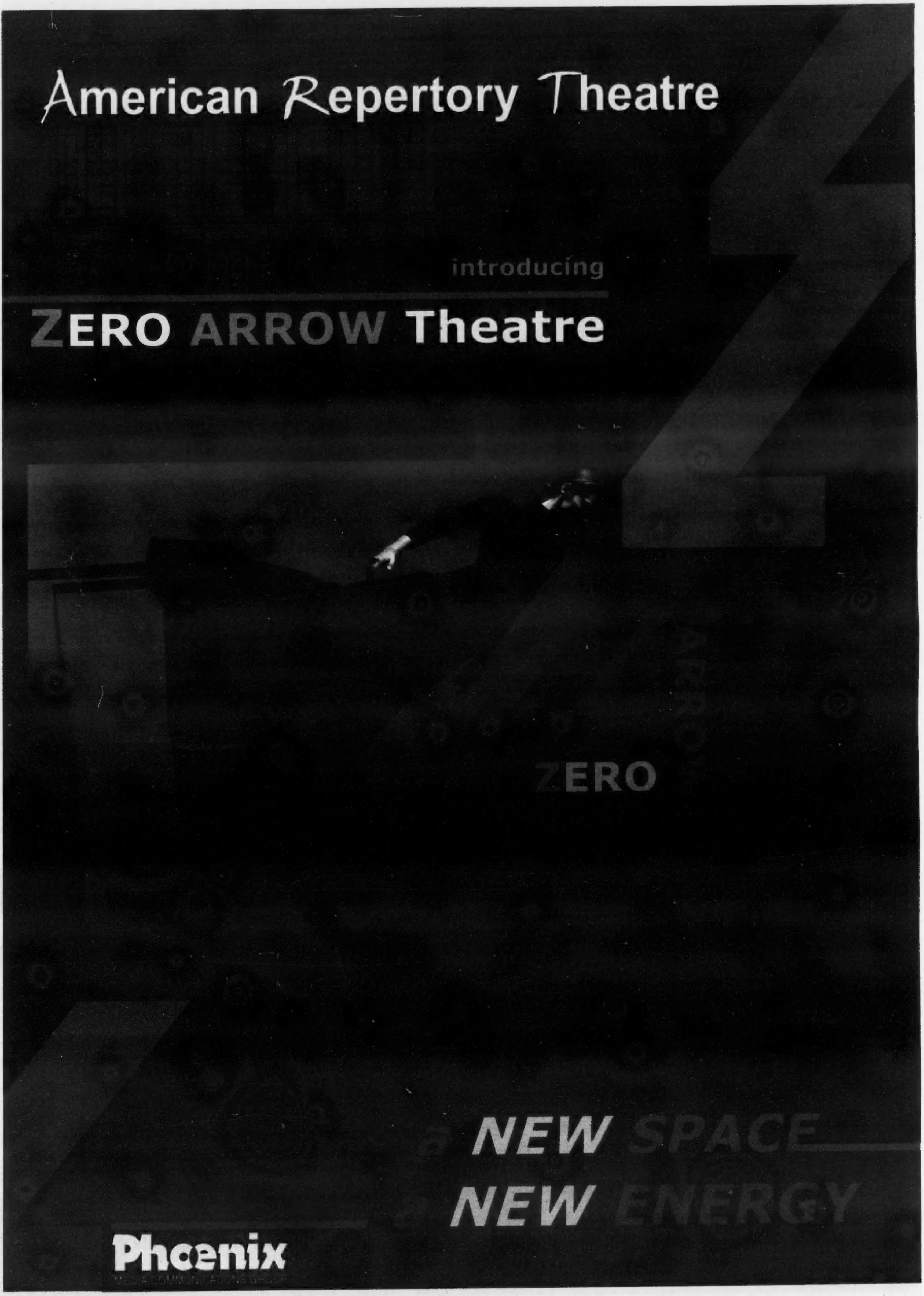
It takes a strong personality to stand out in that company, and Gillis has one. The disc shows she has more tricks up her sleeve than just the brassy Joplin-esque approach she favored in Red Chord. (That sound does come out in the final two numbers, which were written with that group's keyboardist, Andrea Gaudette.) The disc sounds like a party, but it also sounds like a singer hitting her stride. Of the outside contributions, only Feudale's opening "Used Up" suggests something his regular band would do. Shore's "Moonlight Eyes" is moodier and less Merseybeat than anything in Muck & the Mires' sets. Tony Goddess wrote two songs with Gillis, but instead of being flat-out pop, they sound as if they would've fit comfortably on garage rock's bible, the *Nuggets* box. The standout is Parish's "Drowning," a tune the Gravel Pit used to do, but they could never pull off a full-fledged soul ballad this well. Gillis's delivery is all the more effective for her never quite cutting loose; the tension underlines the yearning feel of the tune.

"I think a lot of people consider me someone who mainly sings ballads — those and the 'tough rock chick' songs," she notes over a beer at the Abbey. "That's why I was excited about some of the songs that people gave me, because they're different. I still love R&B, that's my favorite, but I was always into a lot more than that — hey, I grew up with my uncles listening to Led Zeppelin. So I wanted to show that I could do anything, and I'm hoping that comes across. But I also didn't want to be too presumptuous about it. That's why I didn't do something like put a picture of me on the cover with a guitar in my hand. I wanted to put the focus on me but not to have it all be about me."

She approached the disc the way she'd approach a good weekend at the Abbey: call up all the players she likes and make a party out of it. "I had the idea of doing it like a Motown record, everybody knows each other and plays together and it's all incestuous. And with all these people, I love their music, and it's not always the kind of thing I could write myself. I wanted to do some edgier rock, and I knew that people like the Coffin Lids are really great at that. Same thing with Evan — I wanted a song just like one of his." And in one case, Flanagan's "Sexy Singer," the song was a bit darker than something she might write herself. "Yeah, she can say things like that really well. The song's not really about being sexy, more about how men approach you when they see you on stage and how they'll act a certain way around you. But again, I don't want to be too presumptuous."

Gillis isn't the only musician to work regularly at the Abbey, though she may be the best at dancing and running a sound board simultaneously. Is it a struggle to keep her life as a performer separate from her life as a booking agent? "I don't know if I do separate it. If I'm in a band, that helps me to treat the people who play here with some respect. At least they can see that I'm just like anyone else who comes in looking for a show." ■

Andrea Gillis and her band play Wednesday nights in November at the Abbey Lounge, 3 Beacon Street in Inman Square, with the Dents and Tony Goddess (playing solo and in her band) set for November 17 and the Coffin Lids and Muck & the Mires doing a pre-Thanksgiving blowout November 24; call (617) 441-9631.



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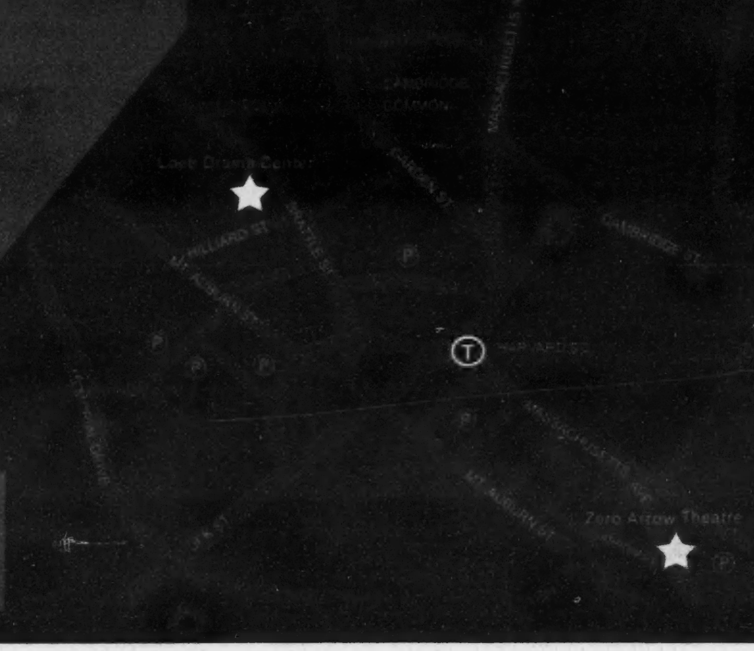
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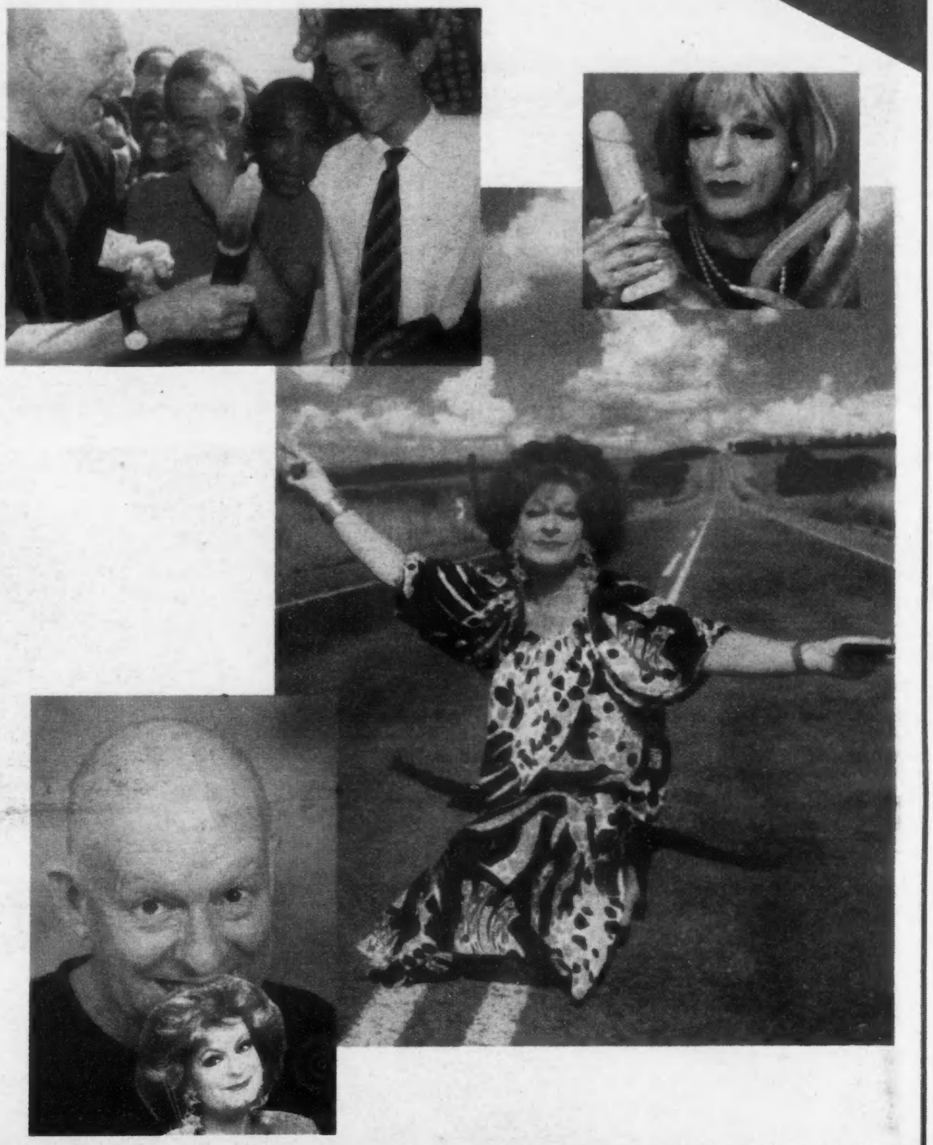

A fabulously funny performer/satirist, Pieter-Dirk Uys's many incarnations include Nelson Mandela, P.W. Botha, and his most outrageous creation – the glamorous Evita Bezuidenhout, "the most famous white woman in South Africa." His new performance piece, **Foreign Aids**, shatters the deadly official silence that still hangs over the South African AIDS crisis and will take on American politics on the eve of the upcoming inauguration. Recently profiled in the New Yorker by Calvin Trill, Uys creates a chorus line of monsters, masters and madams, using humor to puncture state hypocrisy and speak truth to power.

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Four more years

Tre McCarthy, co-owner of the metalcore label Deathwish, Inc., put it the most succinctly: "We're fucked." And as Boston musicians come to grips with the prospect of Four More Years, I asked more than a dozen of them for their thoughts on the election and its aftermath. Here, edited for space, are what a few of them had to say. (You can read their full remarks, as well as additional responses, at www.bostonphoenix.com/localmusic.)

"I've got a college degree and I run a record label in Boston. So the national outpouring of hate toward 'Northeastern intellectual media types' is hard to not take personally — and it's particularly tough when the criticism is morality. I'm no liberal, and until recently I was a registered Republican — but after a year of listening to President Bush telling my country that people like me don't know right from wrong, I'll be voting straight Democrat for a while. (Just to make it perfectly clear — I voted for Kerry.)"

— Evan Koch
Primary Voltage Records

BY CHRIS RUCKER

"This was the first year I actually voted. Although everybody kept saying how a vote for Kerry in Massachusetts didn't really matter, I felt like I was actually a part of something when I filled in that bubble with my felt-tipped pen. Hope, pride, and confidence in my generation washed over me when I was leaving the Lower Allston Library. This was going to be the year when all the kids were going to put down their X-Box and Playstation II controllers, stop smoking weed for one day, and vote a bad man out of office. I guess it's too bad Halo 2 (or whatever) came out the same week."

— Mike Sanders
Officer May

"The most shocking thing was looking at the map and seeing all the red in the middle and southern portions of the USA. By actually electing this thief, we have now taken responsibility for all the injustices that have happened during his command. I just hope that the red on our map doesn't signify the blood that may be spilled during the next four years."

— Mr. Lif
hip-hop artist
Definitive Jux/Thought Wizard Productions

"I'm considering moving to England."

— Cynthia von Buhler
artist

"I simply don't understand how most Americans place cultural issues over matters of public policy when it comes to picking leaders. While we're worrying about homosexuals 'destroying' the institution of marriage, our leaders (in our names) are killing thousands of Iraqis, lying to us about why we're killing these Iraqis, and borrowing money our children haven't made yet to pay for the all this killing. If that wasn't enough, we're probably going to see either the Terminator or Little Brother Jeb go head to head against Hillary in 2008. Anyone want to take a wild guess on who's going to win that one?"

— X
Favorite Atomic Hero

"Two days after the election, I find myself experiencing first-hand the culture shock that exists for us outside of the Northeast. This is in Virginia, where Bush is king. People here don't question the wars that kill their children. It is scary to me how unwaveringly willing they are to allow themselves to be trampled under the feet of Oil, Money, and Privileged Capitalism. . . . I overheard two men joking about which new Third World terrorist haven Bush would be invading this term. I was incensed. . . . Let me sum it up this way: as I heard an overweight female gas-station attendant saying to a Virginia state trooper in front of me at the register, 'I just couldn't stand having to look at John Kerry's face for another four years. He's so ugly.' America is: TRULY AND TOTALLY LOST!"

— Nick Zampiello
Stu Walker

"As the coma of extreme disappointment fades into a general numbness, I am at least happy about two things: one, a Bush presidency means we will run out of oil sooner and our nation's suburban daydream will come crashing down in anarchy and looting four years earlier than in the event of a Kerry presidency. And two, I've always wondered if end times and rapture are real. Now we shall all get to see."

— Daniel Brockman
The Hidden

"Does anyone even remember that we have rampant poverty, prejudice, overconsumption, environmental negligence, and social inequality that threaten the very fabric of our country? As a country, we will reap what we sow. Did we get so caught up in policing the rest of the world that we forgot to police ourselves? It's no wonder that Americans are the laughing-stock of the rest of the world. What happened to the separation of church and state?"

— Tim Linberg
MetroConcepts Corp.

"In my eyes, Bush is the epitome of evil. I am really disappointed in the percentage of this country that voted for him. I am even more boggled by the fact that 48 percent of women in this country voted for him. . . . Innocent Iraqi citizens are pulling their murdered children out from under building debris due to this new 'War on Terror,' but two people who are in love still cannot be legally wed in America? Bush is no president of mine. And when we become a Third World country and a frequent target of attacks, we'll have that 54 percent of America to thank."

— Evan Kenney
Read Yellow

"The worst part is that we can't even say Bush stole the election — he won, straight up. A majority of people in this country chose him for a second term. I guess Karl 'The Architect' Rove had a plan and it's working."

— Dano, 26
The Lot Six

"The Republicans fraudulently rigged the election to deny him [Kerry] his votes. I believe this. And I think it was done on a much larger scale than in 2000. Why were the entrance and exit polls in states that used paper ballots largely accurate while polls in states that used easily-rigged touch-screen electronic voting machines (bought from Republican-headed corporations) were so inaccurate? And why is it that 'spoilage' occurred so much more heavily in African-American and minority precincts?"

— Bob Dubrow
Kimchee Records

"It would have been good to see more people arguing for Kerry rather than against Bush, because the country needs more division like the scene needs another message board. I think we're all pretty liberal-leaning guys, but every time someone talks about moving to Canada, the Bull Moose party looks better and better."

— Dave S., Graham S., Graham F., and Mark V.
Shanghai Valentine

"I changed my mind. I'm not leaving my own country. My new answer is: http://aclu.org. Join. I did. I'm going to do a benefit for them in NYC."

— Cynthia von Buhler
artist

(Chris Rucker is the host of New England Product, *Sundays from 9 to 10 p.m. on WFNX 101.7 FM.)*

The days after

OUT

by Will Spitz

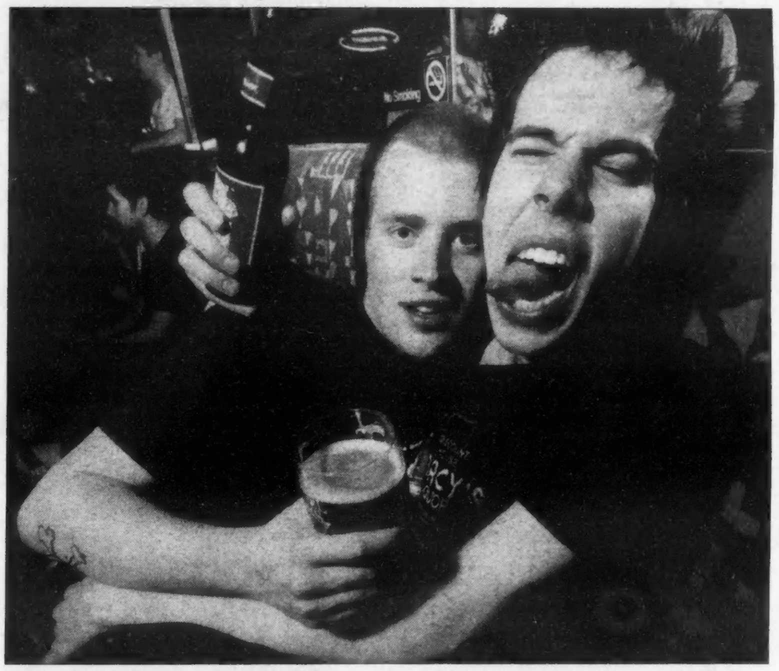
It was Wednesday, the Night After. At ZuZu in Central Square, Stephen Brodsky — whose spacecore, prog-metal band Cave In had just finished a wild tour with their good friends Converge — did his best to distract us, and himself, with his solo-acoustic "Beatles ripoffs" (his description, not mine). During one interlude, he likened the feeling behind the song he was about to play — "like the universe is coming down" — to the way he felt upon hearing the election results. But like a lot of bummed-out Bostonians at bars and clubs last week, he found the thought too painful. "Let's not talk about that," he murmured and then played on.

The mood at ZuZu the following night was even damper, thanks to a pouring rain that splashed against the restaurant's picture windows and created a melancholy backdrop for the Bee Gentles, a Bee Gees tribute band fixated on the Brothers Gibb's esoteric psychedelic years. Like most fans of the Bee Gees' early work, singer/guitarist Raymond Morin and his accordion-slinging, ivory-tickling, honey-voiced bandmate/girlfriend/business partner, Minette Vaccariello, are serious about their love for the group's first four albums, which have been overshadowed by their later disco hits. Some years ago, Morin found a copy of *Horizontal* at a thrift store in Kansas City and got hooked. ("I always thought that it was really interesting that these guys were so prolific," he wrote later in an e-mail, "and the songs from that era really measured up well against other favorites like the Beatles, the Zombies, and Love.") Morin has another band called Pickax; Vaccariello plays in a synth-pop band called Mane. The two also make one-of-a-kind shoulder bags that are available at www.ray-minshoulderware.com. At ZuZu, Morin paused between almost every song, alternately praising his heroes and providing historical tidbits about them. But like Brodsky the night before, he couldn't avoid bringing up what everyone was trying not to think about. "It's the shittiest night of the shittiest week in a long time," he lamented. Someone in the crowd attempted to lighten the mood with a "Go Sox!" "That was last week, bro'," Morin sighed.

Upstairs at the Middle East on Sunday night, as a prelude to the second of Karate's two CD-release parties, Helms's Sean McCarthy shared with the audience a joke he'd told some weeks earlier at a show in New York. "What's better than Christopher Reeve?" No one knew. "Christopher Walken." Worse, McCarthy related, the day after he told the joke the first time, Reeve died. Now intoxicated with the idea that he's been blessed with the power of killer jokes, McCarthy decided to tell a couple of new ones. "What's better than George Bush? The burning Bush." And "What's better than Dick Cheney? Dick Pussy." The following day, alas, they lived, and four more years of dread loomed like a spoiled tune you couldn't get out of your head. ■

(Will Spitz can be reached at wspitz@phx.com.)

CLUB SHOT By Matt Teuten



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4) **Aimee Mann, *Live at St. Ann's Warehouse*** (RED)
5) **The Perceptionists, *Razor*** (self-released)
6) ***Dresden Dolls*** (8 Foot Records)
7) **Big D and the Kids Table, *How It Goes*** (Springman)
8) **Diecast, *Tearing Down Your Blue Skies*** (Century Media)
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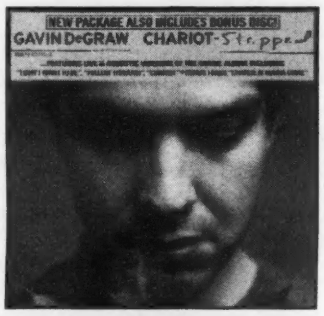
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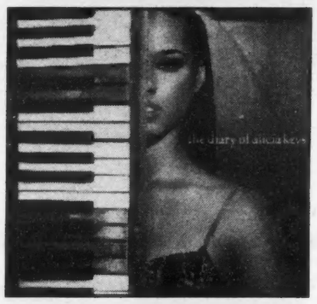
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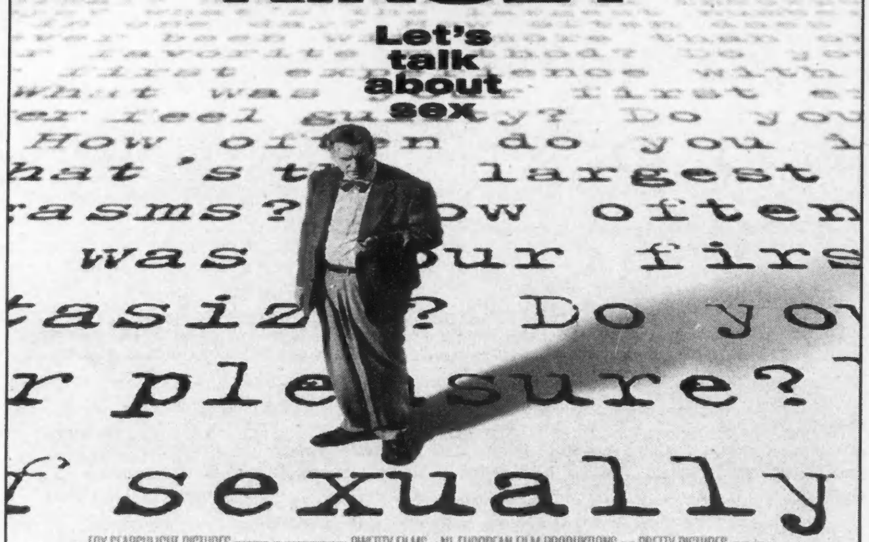
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TODAY'S ROCK? *It seems Frank Black heard a bit of the Byrds in the Thrills, and that's why the Irish band played part of the Pixies' tour.*

Almost famous

The Thrills escape the fashion police

BY JEFF MILLER

"The fashion police declared that it was illegal to own a Belle & Sebastian record *and* a Duran Duran B-sides collection," says Conor Deasy, the singer for the Thrills, his Irish lilt resonating to the top of the gigantic Verizon Wireless Amphitheater in Irvine, California, about an hour outside Los Angeles. "With this song, we're trying to put an end to that way of thinking."

With that, the piano intro from "One Horse Town," a jangly piece of near pop perfection, kicks in. It's a song from the band's debut album, *So Much for the City* (Virgin), which came out last year to critical praise and commercial indifference. This wasn't quite what the band — who've gone platinum multiple times in their home country — were expecting. But that's what they got. So tonight, instead of playing to a sellout crowd on their own, they're in the middle of another of a long list of American supporting dates; this one is with the Pixies. (They're not, however, playing on that band's Boston dates.) A member of R.E.M. guests on their new *Let's Bottle Bohemia* (Virgin). One of their first fans was Morrissey. They've played to audiences of more than 100,000 in Ireland, yet tonight, an hour before the show, guitarist Daniel Ryan isn't even recognized by one fan as we sit down to talk on the wet grass in front of the box office.

"Whenever you're supporting a band, it's always a little bit difficult," he says. He's wearing sandals, shorts, and a ratty T-shirt. Forget the Duran Duran records — the fashion police wouldn't even be able to look him in the eye in this get-up. Later, he'll insist on having a picture taken from the waist up. ("I just woke up," he says.) But on stage, he's just changed to jeans and sneakers. Unlike, say, the very fashion-conscious guys in Franz Ferdinand, the Thrills don't have as much invested in their clothes as they do in their music. You can hear that dedication on both albums, which share an affinity for major chords and resonant melodies. *Bohemia* is, however, decidedly different from *So Much for the City*, where sunny songs like "Santa Cruz (You're Not That Far)" and "Big Sur" got the band compared with the Beach Boys. "That's bullshit," Ryan says. "It's just looking at the back of the record and looking at the song titles."

He's half-right: the song titles were a hint, but it was the ooh-la-la background vocals and the mandolin-and-reverb-guitar sound that pushed *City* over the edge into Beach Boys territory. ("We own all their records," Ryan does admit.) *Bohemia* includes a collaboration with Brian Wilson collaborator Van Dyke Parks, yet its sound is both derivative and grown-up, and its range is rare to see in a band so young, from the power rock of the opener, "Tell Me Something I Don't Know," to the meandering piano balladry of "Not for All the Love in the World," which may have the best opening line of any cross-generational love song this year: "You show your age/When you drown your rage/But I see past those laughter lines." The album peaks with the multi-pronged "Found My Rosebud," which opens with a single harmonica chord before ripping into a massive drum build that gives way to the explosive chorus. Before the final fade, there's a guitar-and-vocals-only segment that reveals the band's greatest strength, Deasy's wheezy vocal delivery — sometimes he sounds as if he were gasping just to get air out. Ryan knows exactly where the song came from. " 'Rosebud' was probably a result of listening to Bruce Springsteen. It has a bit of that 'Born To Run' feel to it."

It sure does. And when they play it tonight, it's the link between the Thrills and the Pixies, a song that sounds both raucous and timeless. Ryan doesn't see that link — when I ask why they're on the tour, he says, "I never understand — I never understood it with Morrissey, either." He does say, however, that he was told Frank Black heard a bit of the Byrds in the band's songs and that that led to the invitation.

The Byrds. Springsteen. The Beach Boys. All great artists — but not exactly the sound of today's breakthrough rock. Still, the Thrills are far from giving up on American success. This season, they'll play themselves on an episode of *The O.C.*, running through "Not for All the Love in the World" and the stomping "Saturday Night." (None of the members has as yet seen the show.) And though the *Bohemia* run has just begun, they're already working on their next record. "You need to challenge yourself when you're in a band," Ryan says. "If you start kind of sitting on what you have, it's hard to remember why you're in a band." ■

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Ubu boys

Tom Herman and Tony Maimone make their own music

BY FRANKLIN BRUNO

David Thomas's voice and vision have formed the gravitational core of Pere Ubu for so long, it's easy to forget that the sundry musicians in his orbit were no mere satellites. For later members like Red Krayola sharpener Mayo Thompson, Ubu were simply one stop on a longer itinerary. But aside from Thomas and analog-synthesist Allen Ravenstine, those who forged the band's sound in mid-1970s Cleveland are often given short shrift. This isn't the place to decide precisely what guitarist Tom Herman or bassist Tony Maimone added to, say, *Dub Housing*. But each is featured on a recent release that affords as good an opportunity as any to recognize them as creative forces in their own right.

Maimone joined Pere Ubu in mid 1976, replacing Tim Wright (later of DNA), and remained until 1993, well into the band's reunion phase. Saying that he's been active outside the band is like calling Thomas stout; in the '90s, he was a choice alt-rock session bassist, most notably with Bob Mould and They Might Be Giants. The homonymous debut by Book of Knots, on fledgling Texas label Arclight, is no solo project but an all-hands-on-deck collaboration. Beyond Maimone and guitarist Joel Hamilton, the key players (and vocalists) are drummer Matthias Bossi and violinist Carla Kihlstedt, both of Sleepytime Gorilla Museum (Kihlstedt is also one third of the Tin Hat Trio). Others credited as featured players include Jon Langford of the Mekons, singer-songwriter Meghan Reilly, and — by way of a sampled audio book — an unsuspecting Robert Louis Stevenson.

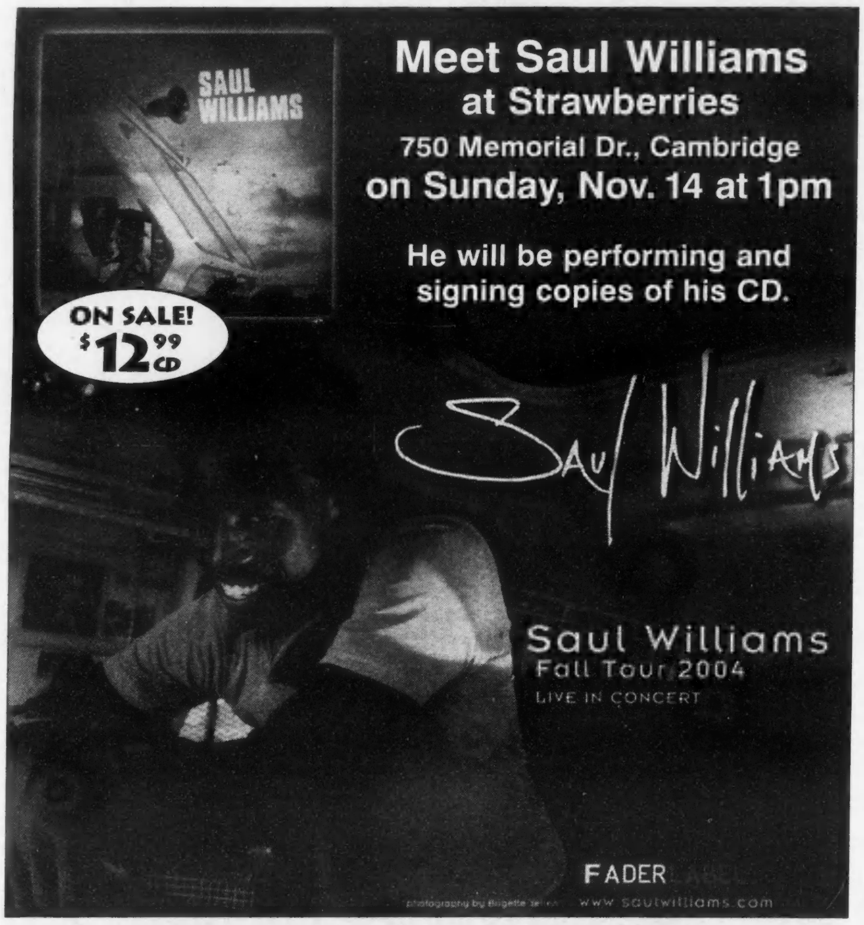
If you haven't guessed yet: *The Book of Knots* is a nautical concept album, each song being associated with a location on an unlabeled insert map. The impression of a not entirely discernible narrative through-line is familiar from any Ubu effort you care to name; the sound has ties to Maimone's old band as well. The delicate dissonances of "Frank's Funeral" and "Assistance," which are built from shortwave broadcasts, cymbals struck with ropes, and Marxophone (an obscure cousin of the hammered dulcimer), wouldn't have been out of place on Ubu's similarly themed *Song of the Bailing Man*. But other cuts have entirely different reference points: "Scow" and "Crumble" are essentially art metal, built on chops-heavy — and just plain *heavy* — power-trio performances.

Despite the album's solid construction from stem to stern, the individual tracks succeed or fail according to which vocalist is at the helm. Bossi's stentorian delivery pushes the louder numbers toward Soundgarden territory; Kihlstedt is more effective, especially on "Tugboat," which is sung from the point of view of a long-suffering vessel. "Back on Dry Land" is a standout thanks to the light rhythmic feel and a typically sharp guest vocal and lyric ("I'd rather face the towering sea than be a banker or a brewer") from Langford — himself no stranger to the old yo-ho-ho. Whatever else Maimone may have learned from his years with Thomas, he and his band mates have one lesson down cold: hire a reliable crew.

HIRE A RELIABLE CREW: *Maimone and the Book of Knots at least learned that from David Thomas.*

Tom Herman was part of Pere Ubu well before Maimone came on board, co-founding the band in 1975 after Thomas and the late Peter Laughner had left the Stooges-obsessed Rocket from the Crypt. He also left earlier, after 1982's *The Fine Art of Walking*, and hasn't rejoined since. Apart from two '80s albums with the undersung Tripod Jimmie, he's kept a relatively low musical profile; *Wait for It* (in Glitterhouse's mail-order-based "Return to Sender" series) is his first release under his own name. Home-recorded and played almost exclusively by Herman, this is a modest, toe-in-the-water project. Present-day Ubu drummer Steve Mehlman appears on two tracks; others are backed by serviceable programmed rhythms. Throughout, the focus is less on imitating a band dynamic than on showcasing Herman's rough voice (similar to Mike Watt's) and undimmed vitality on several instruments.

Although it's no shock to find that the guitarist who riffed through "Final Solution" can still fire off a blistering lead ("I'm Drowning"), the energetic sax work on "300 Years" and "Your Street" is a welcome surprise, recalling fellow Buckeye Ralph Carney's work with Tin Huey and the Waitresses. But the most revealing tracks are a rhythmically assaultive cover of Blind Lemon Jefferson's "When I'm Gone" and "Red Haired Girl," an equally grave original that remains gripping over six minutes of layered, harmonically static slide work. On both songs, Herman harks back his "avant-garage" outfit's own roots in avant-blues: Captain Beefheart, certainly, but also the Numbers Band, the venerable (and barely recorded) group from Kent, Ohio, whose weekly gigs are still spoken of with awe by the figures later involved with Pere Ubu — even David Thomas. ■



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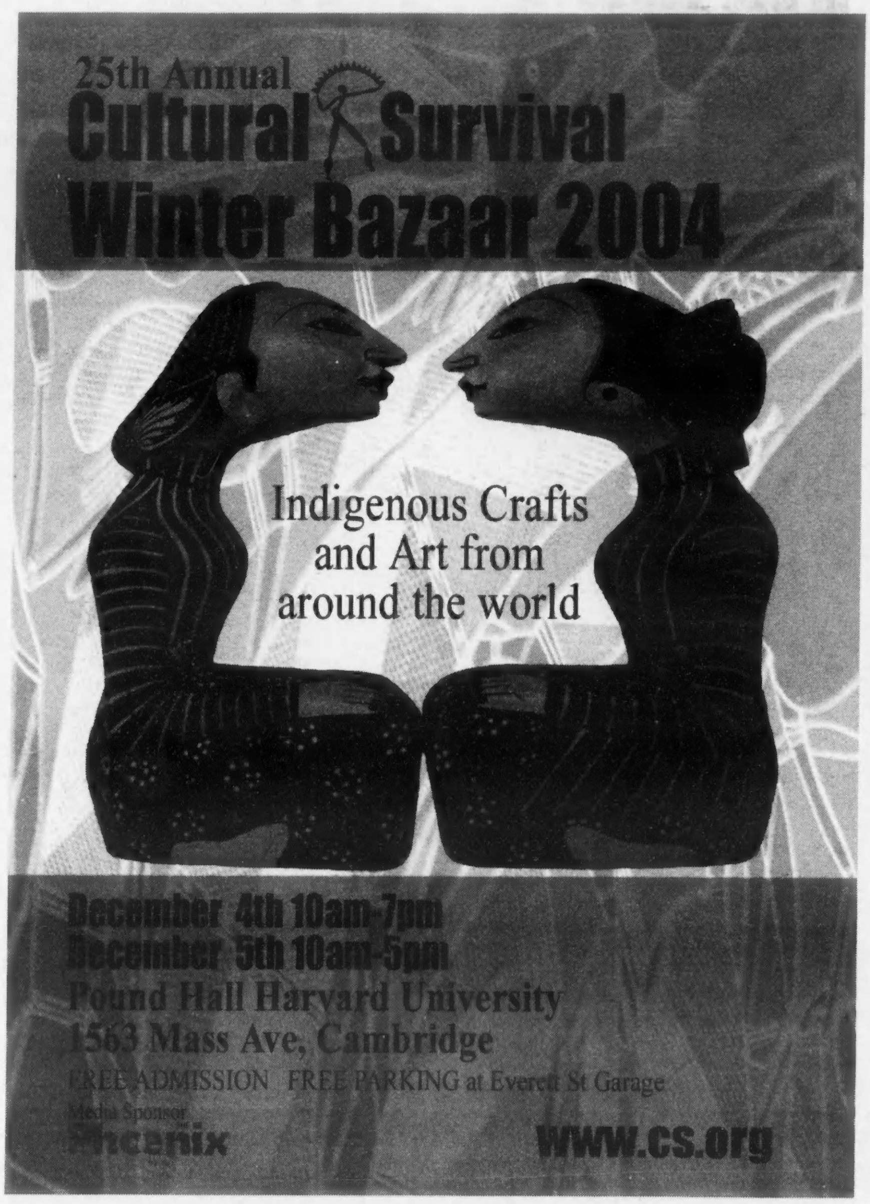

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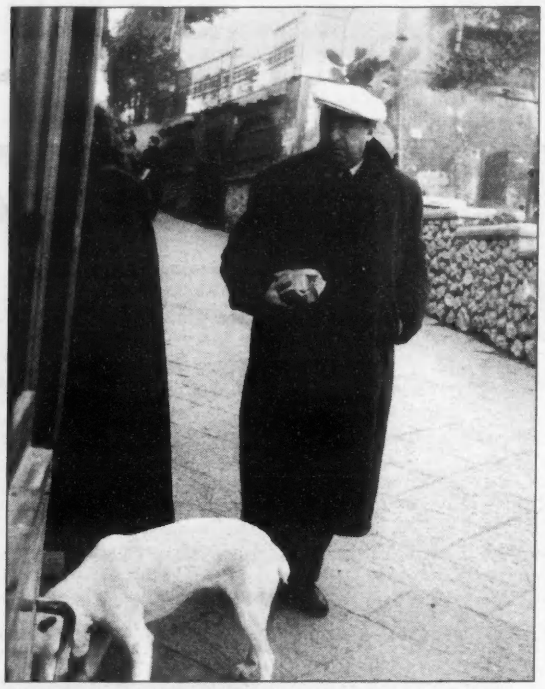
Neruda in song

Music for the poet's centennial

Frequencies
by Josh Kun

In 1994, 23 years after he was awarded the Nobel Prize for Literature, Pablo Neruda became the poet laureate of the American dorm room. Thanks to the success of the small Italian film *Il postino* — in which a bereft mailman uses Neruda's poetry to woo his beloved — having Neruda's *Cien sonetos de amor* on your bookshelf was suddenly the literary equivalent of taping posters of Robert Doisneau's *Le baiser de l'Hôtel de Ville, Paris, 1950* and a Monet *Waterlilies* to the wall above your mini-fridge and microwave. US readers quickly learned what Latin Americans had known for decades about the Chilean writer: nobody expresses the tactile, verdant depths of love with the gushing complexity of Neruda.

But knowing Neruda only for his love sonnets is like knowing Miles Davis only for *Kind of Blue*. Neruda's writing spanned more than 50 years and was more often than not grounded in a radical South American politics of liberation and struggle. After all, it was his strident communism as a Chilean senator and his vehement opposition to the labor policies of President González Videla that made the story line of *Il postino*'s poetic romance possible — the postman is able to deliver letters to Neruda in his Italian village because Neruda is there living out four years of political exile.



IN HIS NOBEL LECTURE, *Neruda spoke of his poems as beginnings to be finished by others . . .*

Did people know that when they quoted velvety lines about longing and absence, they were quoting a man who once wrote that Keats's "Ode to a Nightingale" was better off at the taxidermist's or the British Museum, a man who during the Vietnam War chided Robert Frost for writing prose that ignored America's role in "bathing the world in blood"? Did they know they were invoking a man who called out to miners and farmers alike, "Rise up and be born with me, brother. From the deepest riches of disseminated sorrow, give me your hand"?

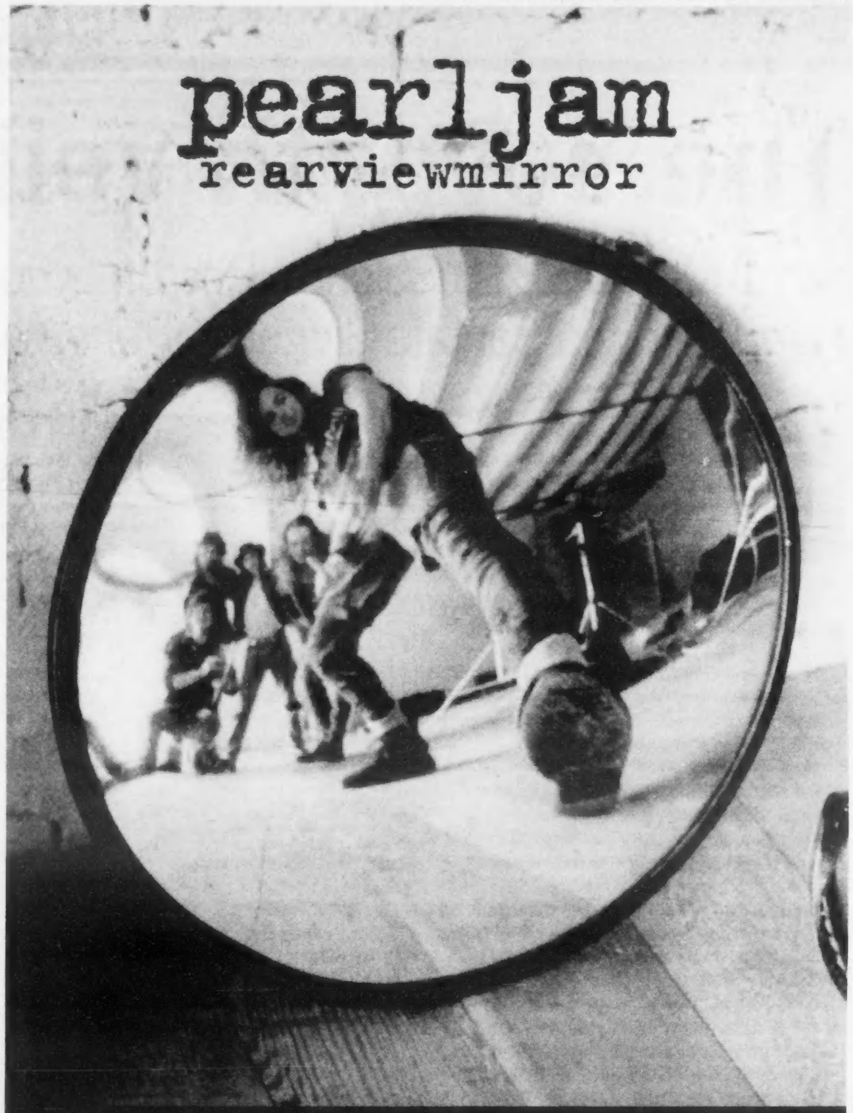
This last line comes from *Canto general*, Neruda's landmark 1950 retelling of Latin American history in 250 poems, excerpts of which are newly translated by Marc Eisner in *The Essential Neruda: Selected Poems* (City Lights). Eisner's compact bi-lingual collection gathers the work of eight different Neruda translators into a digestible tour of his poetic range, from his odes to everyday objects and fables of mermaids and mariners to his protests against the United Fruit Company.

The occasion for Eisner's collection is the centennial of Neruda's birth, which has also inspired two musical celebrations of his career: Luciana Souza's *Neruda* (Sunnyside) and the Hispano group think of *Neruda en el corazón* (BMG). Like Eisner, Souza traffics in translations, only hers are double — she does Neruda in English and in song. She goes far beyond the love sonnets in her choices (though Sonnets 49 and 99 are here), landing instead on more challenging Neruda poems like "Memoria" and "Casa" that can be hard to read, let alone sing. She gets able help from Edward Simon's angular piano arrangements, which are so delicate and airy, you almost forget they're there. Her rounded, Portuguese-colored voice flows over Neruda's language as much as it gets tripped up by it, and it's those moments of tense, awkward phrasing that make Neruda such an interesting exercise in cross-genre interpretation. The tonal contrasts are what feel the most shocking: Neruda's emotional, fleshy intensity, Souza's brainy, artful coolness.

In his Nobel lecture, Neruda spoke of his poems as beginnings to be finished by others, "as a piece of stone or wood on which someone, some others, those who follow after, will be able to carve the new signs." It's an attitude that adds artistic weight to Souza's work, each of her songs a new sign carved out of the original wood. The same goes for the tracks on *Neruda en el corazón*, which though smelling more like a centennial cash-in than Souza's CD still fares far better than, say, the *Postino* soundtrack, where the dead poet is voiced by Wesley Snipes, Julia Roberts, and Madonna.

The all-in-Spanish compilation foregrounds Neruda's political, pan-continental voice. The Uruguayan Jorge Drexler asks over clanking beats, "Who are those that suffer? I don't know, but they're mine," right before Spain's Ana Belén sings about an assassination, about earth that's crying. There is, in fact, little of the American Neruda here — *Neruda en el corazón* reclaims Neruda as the poet of the Americas, the emancipating voice of everyday people and everyday objects, from Buenos Aires to Isla Negra to Mexico City. His words shape-shift with each national context: in Mexico, he is the bouncing dub of Julieta Venegas's "A callarse"; in Argentina, he's the melodramatic tango of Adriana Varela's "Me gustas cuando callas (Poema 15)."

The closest we get to the more recognizable American Neruda is Enrique Morente's closing love sonnet, "¿Quienes se amaron como nosotros?" But even then, there is talk of governments, and the "I" becomes the greater "we." Remembering a past love is just another way for Neruda to envision a more just social future, when "other eyes will be born in the water" and "wheat will grow without tears." ■



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Karita Mattila's BSO Salome, Boston Lyric Opera's *L'Italiana in Algeri*, and the Cantata Singers' *Szenen aus Goethes Faust*

BY LLOYD SCHWARTZ

BOSTON CONNECTION: *James Levine brought to Symphony Hall Karita Mattila in the role that had critics and audiences of the Metropolitan Opera groping for superlatives last year — and she delivered.*

World-class opera has finally returned to Boston, though not in an opera house and with no costumes, scenery, or stage action. Just megawatt star power of sizzling intensity and musicmaking of the highest order. New BSO maestro James Levine has better connections in the opera world than any other musician alive, and he's been drawing on them. This past week, he brought to Symphony Hall soprano Karita Mattila in the role that had critics and audiences of the Metropolitan Opera groping for superlatives last year when she played Salome, the heroine of Richard Strauss's decadent 1905 opera — based on Oscar Wilde's French play — in which the daughter of Herodias, in return for dancing for her besotted stepfather, Herod, demands the head of John the Baptist. By the end of her Dance of the Seven Veils, the tall blonde Finnish beauty was evidently wearing nothing but her libido.

In Boston, she wore a very low cut vermilion gown with ruffles and a huge slit up one side and near-invisible spike-heeled sandals. She was a spoiled princess, stamping her foot because she couldn't have her way with the holy man, frustrated to the point of erotic dementia. "Ich will ihn *jetzt* küssen deinen Mund, Jochanaan" ("I will kiss your mouth *now*, Jochanaan"), she emphasized, addressing his severed head, pushing her hands closer together as if she were holding that head, or squeezing the very life out of the music itself. By turns angry, petulant, bitterly ironic, vengeful, proudly contemptuous, and lasciviously or tenderly lyrical, then utterly crazed, she was both a desperately infatuated young woman and a terrifying, electrifying monster.

In a live, unamplified performance, only a soprano with a gigantic voice could be consistently audible over the 100-plus musicians in Strauss's orchestra and survive his no-holds-barred orchestration, which is even louder on a concert stage than buried in the pit of an opera house. Mattila's gleaming soprano is as focused, rounded, and moist as the tip of an expensive roller ballpoint, beautiful to hear though less than ideally laser-like for cutting through. You could read on her face the subtlety of response to the words that the spectacular orchestral playing, even given Levine's dynamic shadings, occasionally obliterated. (By the second performance, both she and Levine had figured out how to make her voice reach into the hall more effectively.)

Mattila began slightly earlier than the text printed in the program, a better set-up (or warm-up) but sending some listeners shuffling pages looking for their place. After her final notes, her head thrown back in silent ecstasy, she fell into convulsions and dropped to one knee as the soldiers we couldn't actually see crushed her with their shields. Most chilling of all, and most moving, was Salome's final full understanding of what she had done and her acceptance of her own helplessness. "The mystery of love is greater than the mystery of death," she tells us. And "Love, they say," — Strauss underlining Wilde with a sickly chromaticism — "has a bitter taste."

The generous program (two hour and 17 minutes, the shortest so far of Levine's subscription concerts) began with Strauss's Oboe Concerto, a work he may have been inspired to write because young John de Lancie, the late oboist of the Philadelphia Orchestra, put the bee in his bonnet. De Lancie's student, John Ferrillo, is now the BSO's principal oboist (after spending 15 years in Levine's Met Orchestra), and he gave a wide-eyed, open-hearted reading of the difficult solo part, which is so long-lined and sinuous, there's hardly a place to breathe. Ferrillo not only spun out the lines with warm tenderness, he also made each line a rainbow of color. He dedicated the performance to his teacher. Dating from 1945, four years before Strauss died, the concerto is a kind of throwback to the elegant "18th-century" music of *Der Rosenkavalier*. More transparent than the roiling thick textures of *Salome*, it made an elegant introduction.

The evening ended with a masterpiece of the previous century: Schubert's majestic and endearing *Great* Symphony in C, that irresistible flow of inspired melody, marching, and waltzing. This is a favorite of Levine's, and he led an affectionate, spirited, knowing performance. (He opened his score only for the second movement.) I prefer the more spacious tempos of Klemperer and Furtwängler (especially in the heavenly third-movement trio) and the greater dynamic variety (the brasses seemed constantly pushing). More Vienna. More shadows. But if Levine's phrasing was traditional rather than revelatory, the playing was energized and often beautiful: James Sommerville's haunting opening horn call, the caressing cellos, the antiphonal pizzicati of the first and second violins, and Ferrillo's oboe solos with those imperceptibly materializing attacks! Very liberating after Strauss's Freudian nightmare. Even Mattila, sitting in the first balcony after intermission, and dressed now in inconspicuous hot pink, was part of the cheering crowd.

MEANWHILE, Boston Lyric Opera imported a production from the defunct Opera Festival of New Jersey: Rossini's delicious 1813 comedy ("dramma giocoso per musica"), *L'Italiana in Algeri* ("The Italian Woman in Algiers"). The staging, also imported from New Jersey, by the BLO's former artistic director, Leon Major, updates the action to the 1920s. The heroine, Isabella, wears flapper dresses; members of the Bey of Algiers's entourage listen to *Carmen* on a wind-up Victrola and smoke cigarettes; the Bey and his Italian captive sing a duet circling the Shubert stage on girls' bicycles; and a snazzy Mercedes Benz makes several appearances. Martha Mann's costumes add color and wit to Erhard Rom's flimsy set. (It's nice to have some singing from up on a parapet overlooking the stage, though.)

But Major relentlessly emphasizes shticks over character and storytelling. The choreographed stage movements during Rossini's brilliant ensembles seem arbitrary. Too many directors these days don't trust the music, so when inspiration for funny business runs low, there's nothing left to hold one's interest. Comedy works best when we care about the characters, when they're essentially innocent, taking what they do seriously and not winking at or elbowing the audience. By the time Rossini's humor has come to depend on the urgency of Isabella's plan to rescue her captive lover, Lindoro, Major is running on empty and the production drags.

Mezzo-soprano Phyllis Pancella is pure musical (or situation) comedy, mugging shamelessly between double takes. But her singing wasn't refined or dazzling enough to put me on her side. The one who won my heart — and steals the show — was her Lindoro, tenor Lawrence Brownlee, whose sweet voice and stylish vocalism project an appealing sincerity. His acting, not exactly Method, has improved since his previous BLO appearance two years ago, as Almaviva in *Il barbiere di Siviglia*. The Bey is the superb bass Eric Owens, who's put in the unenviable and embarrassing position of having to make fun of his own girth. (Several times he's directed to fall prone on the stage, kicking his feet in a tantrum.) He's a very good sport. There are also fine performances from baritones Christopher Hutton and Gary Lehman, mezzo Eudora Brown, and the sturdy men's chorus (doubling as Algerians, pirates, and Italian sailors). The orchestra plays with flair, though conductor Dean Williamson's chugging pace inhibits the teamwork. *L'Italiana* continues at the Shubert November 12, 14, and 16.

I HADN'T HEARD a live performance of Schumann's *Szenen aus Goethes Faust* since 1986, when the Cantata Singers last did it. It's a beautiful and oddly fascinating work, with Schumann working on his largest scale: orchestra, full chorus, and numerous soloists. Yet what I felt listening to the Cantata Singers performance on Sunday was how much it seemed like a huge chamber piece, much more intimate and personal than other musical works based on the Faust story: Berlioz's *La damnation de Faust*, Gounod's *Faust*, and Mahler's Eighth Symphony, with which James Levine just began his tenure at the BSO.

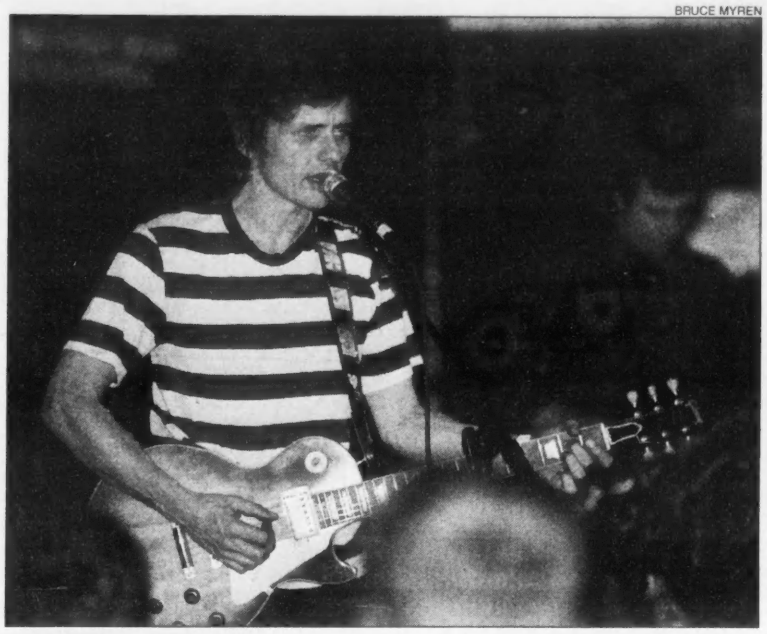
The Schumann starts out in an agitated symphonic mode, as if it were the beginning of a lost fifth symphony. But after that, we get tender love songs — lieder — and duets (which Schumann also wrote). There are massive choruses, among the greatest music in this score. But the main direction is inward, maybe because the first two parts concentrate on the meditations of a single character, Faust, who trades his soul for pleasure and a higher good. And even the solos that separate the choruses seem very private.

The first two-thirds were actually composed 10 years later than the last part. Yet the David Hoose, like Benjamin Britten on his great recording, makes the stylistic variety — the knotty complexity of the first two parts, the effortless sublimity of the "Transfiguration," the free-form floating quality of disconnected "scenes" — seamless and meaningful. Hoose had going for him a superb orchestra (concertmaster Danielle Maddon, flutist Christopher Krueger, oboist Peggy Pearson, clarinettist Bruce Creditor, and John Grimes on timpani, to name only a few), the chorus at its most glorious (both full-throated and rapturously quiet), and bass David Kravitz as the searching Faust and the mystical Dr. Marianus. Soprano Jennifer Foster also made a good impression as the betrayed Gretchen. The many vocal solos were on a more variable level of technical control.

In the spring, the Back Bay Chorale is presenting another rarely preformed Schumann choral work, *Das Paradies und die Peri*, a Persian fantasy based on Thomas Moore's poem *Lalla Rookh*, and Emmanuel Music is doing even rarer Schumann — his only opera, *Genoveva*, as part of its five-year survey of Schumann's complete chamber, piano, and vocal works. We'll soon know a lot more about this relatively neglected and often misunderstood master — and it's not even a Schumann anniversary ending in zero. ■

live and on record

BRUCE MYREN



FAREWELL FOR NOW: *even laconic Luna frontman Dean Wareham had a tendency to smile at the Middle East.*

LUNA: DIEHARDS

Luna's November 5 show at the Middle East may not be remembered as one of rock's great farewells. But in an hour-and-a-half set, the band — who've spent the last decade-plus creating luminous, catchy, and exceedingly smart music — said a fitting goodbye to Boston that gave diehard fans plenty of gratification.

As anyone who's followed the band knows, the Luna who swung through Cambridge last week are substantially different from the band who gave us *Lunapark* (Elektra) back in 1992. Drummer Lee Wall came on board for 1997's *Pup Tent* (Elektra), and bassist Britta Phillips joined in 2000. Maybe it's Phillips and Wall, or maybe it's a shift in frontman Dean Wareham's tastes, but this incarnation seems slightly more inclined to propulsive rock and slightly less adept at navigating the band's signature oscillations between cacophony and near-silence. On Friday, this tendency worked admirably on "Speedbumps," a hard-edged (by Luna standards, anyway) selection from *Rendezvous* (Jetset), the band's farewell CD. But "Friendly Advice," from 1994's *Bewitched* (Elektra), deserved a bit more subtlety than it got; with the bass and drums heavy from the outset, the closing chorus — which should be an exuberant epiphany — just sounded like more of the same.

Then again, Phillips gets a free pass for serving as Wareham's muse: without her arrival, Luna might have called it quits in their underwhelming late-'90s phase and never created *Romantica* (Jetset) or *Rendezvous*. And given the merits of last week's show, the aforementioned criticism is a bit nitpicky. Wareham and company gave the band's middle works a wide berth, focusing instead on *Rendezvous* and the three early albums that consolidated Luna's reputation: *Lunapark*, *Bewitched*, and the superb *Penthouse* (Elektra). Recent efforts like "Malibu Love Nest" and "Cindy Tastes of Barbecue" made a strong case that Luna are going out, if not at the top of their game, then in the midst of a creative renaissance.

But it was the older stuff — "Slide," "Going Home," "Sideshow by the Seashore" — that satisfied most while reminding us that Luna weren't just a Velvet Underground ripoff. For the penultimate number, the band chose "Goodbye," from *Lunapark*, a poignant hymn of farewell that still stands as their most wistful tune. Then they closed with "23 Minutes in Brussels," an æthereal space-rock number that started forcefully and slowly, slowly faded away. This time, Wall and Phillips rose to the challenge, and Luna's closing retreat into silence was masterfully executed. When it was all over, the laconic Wareham looked as if he were struggling to avoid smiling too much: he thanked the crowd twice, nodded, and hustled off stage.

— Adam Reilly

ALBERT CUMMINGS: BAR-BAND BLUES

I walked in during the Hendrix medley. And it was a good one. A delicate "Little Wing" segued into "Voodoo Chile," which was tweaked by an unexpected and angular chromatic ascending run topped off by snatches of "Purple Haze" and "Foxy Lady." But it *was* a Hendrix medley — an inherent cliché in the realm of blues rock that Williamstown guitarist Albert Cummings had plunged into. Nonetheless, the full house at Worcester's Union Station blues and jazz club last Saturday ate it up, as they did his Albert King covers and his funky version of the Rolling Stones' "You Can't Always Get What You Want" and — good God — even that moldy, overcooked chestnut "Got My Mojo Working."

With this repertoire and a snarling, sustain-soaked Stratocaster tone and a mastery of pentatonic scales plucked from the textbook of his primary sonic influence, Stevie Ray Vaughan, Cummings proved he knows how to turn a bar audience on. What he didn't prove is that he's capable of originality or artistry. And his new national debut, *True to Yourself* (Blind Pig), which follows two self-released discs, doesn't take him much closer to that point. It's soaked with Vaughan-isms, and the lyrics don't stretch much beyond June/moon rhyming and shopworn themes about love and how good the blues makes him feel. Cummings's ballad "Together As One" was the creative apex of the Union Station show, according his warm voice a strong melody and lyrics that explored the dynamics of a long-term relationship.

Whatever his shortcomings, they don't seem to be impeding his career. He's caught the ears of one of the country's most respected blues labels and some of its most respected players including B.B. King, who had him open a string of concerts, and Tommy Shannon, the Texas bassist who was half of Vaughan's rhythm section, Double Trouble. Shannon brings his strong playing to *True to Yourself*, and he produced Cummings's previous album, *From the Heart*, which features Double Trouble. Nonetheless, if Cummings, who seems an amiable fellow with a passing resemblance to Woody Harrelson, wants to be more than a bar-band performer with a better-than-average aptitude for copying flashy guitar licks, he's going to have to learn to speak and play from his own heart — the way his hero Vaughan did.

— Ted Drozdowski

(Albert Cummings opens for Johnny Winter next Friday, November 19, at the Paradise, 967 Commonwealth Avenue in Boston; call 617-228-6000.)

HILARY HAHN: YOUNG, GIFTED, GRIM

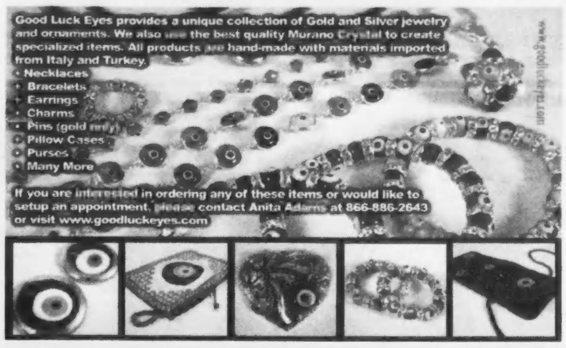
At 24, Hilary Hahn already has recordings of violin concertos by Shostakovich, Britten, Barber, Mendelssohn, Stravinsky, Beethoven, and Brahms in the catalogue. That alone tells you something about her gifts. Her technique is, if not to die for, at least to get sick with envy over. Her tuning is perfect. In her hands, a violin gleams. And whenever the notes are many, short, and fast, she can go like the very wind. In her Bank of America Celebrity Series Jordan Hall last Saturday night, it was when the notes weren't many, short, and fast that problems arose.

One aspect of Hahn's basic equipment is her vibrato, which is narrow, fastish, and unrelenting. In her performance of Fauré's Sonata No. 1, the drawn-out lines of the Andante spoke of introspection and beauty while the vibrato insisted, "Flee! We're in danger! Flee!" Repose and tranquility might been off somewhere in one of the red states. It's also the kind of vibrato that injects a surfacy, top-heavy element into the overall sound. Joseph Szigeti, Hans Keller, Gunther Schuller, and others have asserted that the non-stop vibrato is one of the curses of our time. Here, for the prosecution, were Exhibit A, and Exhibit B, and . . .

Mozart and Bach rounded out the program. The first of the two Mozart sonatas — in F, K.376 — received no help from Hahn's pianist, Natalie Zhu, whose delicate, pitter-patter style came out of an earlier era that saw Mozart as an epicene little dear, half marzipan and half Dresden figurine. Zhu and Hahn scurried right through the thing, quashing any suspicion that there were depths to be plumbed. Not so with the other Sonata — in E minor, K.304 — which carries on its surface no small degree of emotion, most of it dark. Hahn and Zhu understood this. They did not rush this opening Allegro off its feet. The Tempo di menuetto second movement was played with manifest affection. For that matter, the Fauré wasn't catastrophic, though compared with what Grumiaux/Crossley and Thibaud/Cortot have given us on recordings, it was pretty small beer. Where Fauré's music asked for little in the way of interpretation — as in the first movement — these players were home clear. Yet for all that the Allegro vivo is supposed to go very fast, there must be a way of flinging down an accent or two so that all those syncopations and off-beats (and the sheer irregularity of it all) don't turn into a gabble. Hahn and Zhu didn't quite manage this.

The Bach was his Sonata No. 3 for Unaccompanied Violin (BWV 1005), in a reverential, quietly luscious, and uneventful performance that suggested Hahn has never heard, or heard of, what historically informed players like Jaap Schroeder, Simon Standage, Sigiswald Kuijken, and Andrew Manze have done with this music. Many violinists live in a bubble, especially the killer-concerto whizzes. It may be time for Hilary Hahn to break out of hers. And by the way, does any photograph exist that shows her smiling?

— Richard Buell



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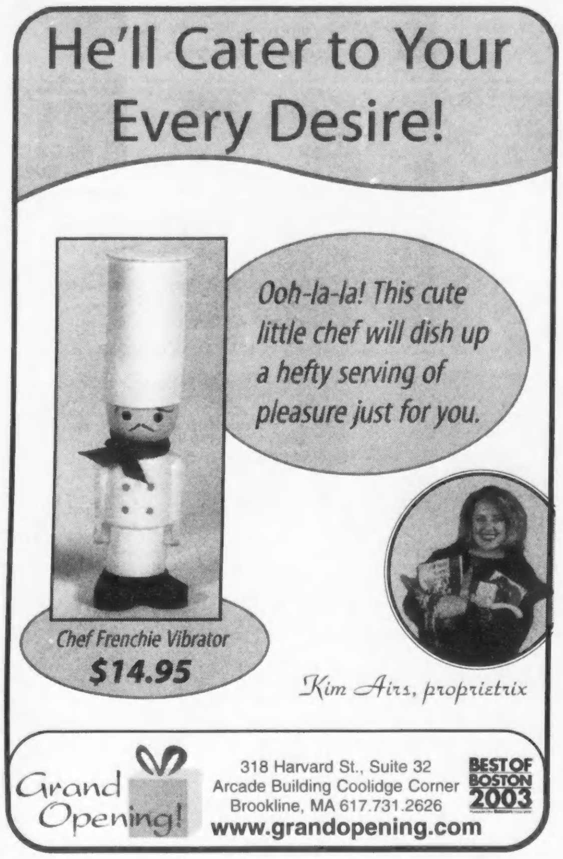
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off the record

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★★★ Slayer, STILL REIGNING (DVD, American). This one's no frills: a Portland (Maine) audience, the original Slayer line-up, and the definitive Slayer album, 1986's *Reign in Blood*, performed in its entirety and caught on film earlier this year. As tour keepsakes go, you'd probably rather have a concert-quality video from the '80s, but this is the next-best thing: their scorched-earth '80s set design unearthed; drummer Dave Lombardo back behind the kit, returned from the land of high-art Matthew Barney session work; singer/bassist Tom Arraya beginning to resemble Satan's answer to Tiny Tim but remaining in near-perfect voice; and guitarists Kerry King and Jeff Hanneman, despite an attack of silly sunglasses, hitting every evil note cluster. It's amazing they can still play this stuff at top speed (Metallica, by comparison, have lost more than a step) and perhaps even more amazing that no one has topped it — with the possible exception of themselves for about half of *South of Heaven* (American, 1988), a few songs of which ("South of Heaven," "Mandatory Suicide") are included here as bonus tracks.

The goofy selling point is a sub-Gwar gimmick, the "Wall of Blood," which turns out to be a rack of perforated hoses suspended from the ceiling. Yes, it now rains blood during "Raining Blood," but as you might expect, that's a little anticlimactic: in the dark, between jump cuts (note to editor: time to cut back on the caffeine), it might as well be a death-metal *Flashdance*. The extras are slim: the interview footage is nothing you haven't read a dozen times in *Terrorizer*, and there's less behind-the-scenes Slayermania than on last year's attempt at a career-spanning live DVD, *War at the Warfield*. Still, *Reigning* offers a few tit flashes, bloody noses, pimple-popping teenagers yelling "Slaayaaaaahhh!", and one token philosopher kid wondering aloud how many more gold albums the band need before VH1 gives them a *Behind the Music*. Until someone makes *Slaytanic Wehrmacht Parking Lot*, this'll have to do.

— Carly Carioli

(Slayer perform this Saturday, November 13, at the Palladium, 241 Main Street in Worcester; call 800-477-6849.)

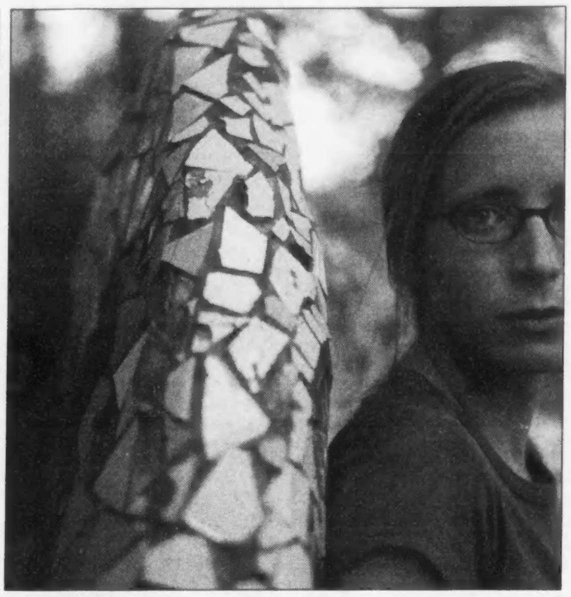
★★★ David Lindley y Wally Ingram, LIVE! IN EUROPE (davidlindley.com). A blend of beauty and weirdness, this collaboration between slide-guitar specialist Lindley and drummer Ingram ricochets from Professor Longhair ("Her Mind Is Gone") to Arabic melodies ("Meti's Reel") to perverse humor (Lindley's fatty's lament "When a Guy Gets Boobs") without a hitch. That's largely due to their warm, seemingly effortless playing. Ingram has an insouciant style akin to the relaxed way Lindley approaches his explorations of open tunings. "Well Well Well" is particularly entrancing: the long instrumental introduction begins with crisp ringing notes that split the difference between the tones of an African kora and the Mississippi hill-country guitar of the late Junior Kimbrough, then darts off toward the Middle East before Lindley's vocal begins, tugging the song back north and west toward Ireland. They deliver Jerry Lee Lewis's dirty double-entendre classic "The Meatman" as a straight blues, but their Gypsy instincts can't be long curbed. "Catfood Sandwiches," a Lindley tune about bad backstage food, starts with stately major chords that give it a gospel feel and then hits the road, swinging to a reggae beat. That anything-goes mentality is what makes Lindley's live performances so entertaining, and it's captured credibly on this disc, which is — like all his recent recordings — available only via his Web site.

— Ted Drozdowski

★★★1/2 Chuck Prophet, AGE OF MIRACLES (New West). Pairing Prophet with LA's roots-centric New West label (home of the Drive-By Truckers, Tim Easton, etc.) might strike you as peculiar until you consider that the singer-songwriter in question can be pretty peculiar himself, at least when it comes to mashing up genres. Ever since his days two decades ago playing guitar for cosmic country junkies Green on Red, Prophet has followed his own many-forked musical path. He's been invited to open shows for both Lucinda Williams and Heart (who covered his "No Other Love"), and his seventh solo album features contributions from folks who've worked with PJ Harvey, Frank Black, the Mekons, and My Morning Jacket. All of which should tell you something about the man's range, not to mention his taste.

AOM is a multi-colored brush stroke of taut rock moves ("Automatic Blues"), blue-eyed soul ("Heavy Duty," which nicks a recurring piano figure from the Beatles' "Hey Bulldog"), and radio-primed modernist pop ("West Memphis Moon"). "You've Got Me Where You Want Me" recalls *Sea Change*–era Beck, who may be Prophet's closest pan-genre contemporary. (Prophet's drowsy-with-a-cold vocals also echo Beck's.) No matter what territory he's staking out, Prophet's guitar playing is both tasty and tasteful, and a battery of support — from Wurlitzer organ and Moog synthesizer to horns, and a bona fide string section — keeps the sound wide and lush yet wonderfully intimate. *Miracles* just about lives up to its title: it's eclectic and cohesive, fresh and classic.

— Jonathan Perry


RAPTURE: *Laura Veirs's melodies manage to sound both modern and ages old, no mean songwriting achievement.*

NO FRILLS: *but the concert DVD* Still Reigning *recreates Slayer's scorched-earth '80s sets in all their bloody glory.*

★★1/2 Laura Veirs, CARBON GLACIER (Nonesuch). "Love of color, sound, and words — is it a blessing or a curse?" Seattle singer-songwriter Laura Veirs poses that question during "Rapture," the third ruminative song on her third ruminative album. While brooding on it, she calls up the spirits of Basho, Monet, Virginia Woolf, and Kurt Cobain to serve as examples. The name dropping is particular to this track, but the entire disc is similar: quietly perceptive, unrepentantly intellectual, overtly artistic, and very aware of being so. Veirs's plain but forceful voice is surrounded most often by sparse, folkish arrangements featuring violin, glockenspiel, and lightly plucked acoustic guitars. When she and producer Tucker Martine engage a punchy drum loop on "The Cloud Room," it's a minor shock but a pleasant one; the result is one of the album's catchiest tunes. Even when Veirs turns up the volume, the music tends to stay chilly. But "Lonely Angel Dust," "Anne Bonny Rag," and "Chimney Sweeping Man" all manage to sound both modern and ages old, no mean songwriting achievement.

— Mac Randall

★★★1/2 Ted Leo and the Pharmacists, SHAKE THE SHEETS (Lookout!). This was the year that former DC hardcore star Ted Leo was supposed to release a lion's roar in the form of a protest record. With its jaunty rock — better than what comes from most of his sugar-punk peers — *Shake the Sheets* does this in a non-specific whisper rather than an anti-Bush growl. Yeah, the album lacks the playful production of 2003's *Hearts of Oak* (Lookout!), where meat hammers bang on kettle drums; here Leo is content to stay the course with straight-ahead rock. On "Walking To Do," the meandering hook and the call-and-response from the band are as free-for-all as a Dexy's Midnight Runners karaoke night. And when Leo says, "I worry for my tired country" in "The One Who Got Us Out," it's a familiar sentiment. There's no xenophobic trip like *Hearts'* "Ballad of a Sin Eater" — he's as comfortable strafing through a tune about whiskey sweats and sawdust clubs ("Bleeding Powers") as he is musing on collapsing democracy. And if the music rather than the pin on his jacket lapel is the message, maybe the old punk is right.

— Jonathan Stern

dance

★★★ DJ Jackie Christie, MADE 4 U (Radikal). There have been many female disco DJs but not a lot in the more cultish world of house music. Into this hitherto all-male miniverse steps Jackie Christie with a debut CD full of diva voices, deep beats, gospel singing, and just enough trance electronica to give it all a touch of irony. The only false note here is the way she sometimes brings house music's queer eye to the fore. The beauty of house is to make this eye a lens through which all of house's worldwide fans — many of them mainstream kids, and pop — can see themselves. Still, one of the CD's gayest songs, drag-queen Lady Bunny's "It's Tonight," talks up the disco life (looking good, feeling even gooder) in a way, and with a gentle high voice, that every dancer will say "Yeah!" to. Christie's song selections and her sequencing of them owe a lot to David Morales, house's most tuneful and ebullient DJ. And if her laid-back mixes lack the intensity of his, her gentleness allows the dancers to loosen up as they move from beat solos to vocal celebrations — something too often missing in today's "trance" sessions — and back again. Best tracks: "Beautiful Day," the streetwise "Dirty Anthem," the title song, and, yes, Lady Bunny's "It's Tonight."

— Michael Freedberg

classical

★★★★ Piotr Anderszewski, BACH: ENGLISH SUITE NO. 6; BEETHOVEN, PIANO SONATA NO. 31 (OPUS 110); WEBERN, *VARIATIONS* (OPUS 27) (Virgin Classics). Piotr Anderszewski is one of the most original pianists playing today, as last year's remarkable Chopin recording attests. This re-release of his debut recording — originally issued by the Polish label Accord — is a near-ideal specimen of his unconventional yet consistently fascinating playing. His Bach sounds like no one else's: the introduction to the first movement of the Suite emerges gradually, as if the music were rousing itself from some secret sleep. Later, Anderszewski's dynamic, sharp-edged rhythms give the counterpoint a drive that rivals even Gould. How does he infuse the slow movements with such a tragic feel? In part, they're a testament to his ability to carry a line through such measured tempos, but the emotional intensity is simply a thing unto itself. Rubato is deployed so subtly that you could swear Bach himself notated it in the manuscript. Yet the final Gigue sounds almost unhinged, so furiously does Anderszewski drive home its relentless chromatic dissonances. The Beethoven is similarly captivating, if less uniformly successful — here the wide disparities in tempo and dynamics make for a performance that's sometimes revealing and occasionally fussy. The Arioso dolente is a lyrical gem, utterly suspended in time, and the fugue that follows is shaped perfectly. And who would have thought that Webern's *Variations* could sound so buoyant, graceful, and downright fun? A wealth of new insights, beautifully rendered.

— David Weininger

television

hot dots

BY CLIF GARBODEN

THURSDAY

7:30 (2) Basic Black: *A Conversation with Spike Lee.* No details provided, but Spike's always an interesting interview subject. (Until 8 p.m.)

9:00 (2) The Six Wives of Henry VIII: *Catherine of Aragon* and *Anne Boleyn.* Dovetailing with the new *Masterpiece Theatre* drama on the same topic is this repeat of the documentary series on Henry's reign from the viewpoint of his marital victims. (Until 11 p.m.)

FRIDAY

8:00 (44) Nova: *America's Stone Age Explorers.* Repeated from last week. Since the 1930s, archæologists and such have claimed that the first North Americans crossed a Bering Straits land bridge post–last Ice Age based on the evidence of spearpoints dug up at Clovis, New Mexico. *Nova* reconsiders this notion by locating Clovis–like points everywhere from France to Western Pennsylvania to Texas and suggests that the original Americans may have slogged here across the frozen Atlantic, 17,000 years before Columbus sailed. (Until 9 p.m.)

9:00 (44) Frontline: *The Persuaders.* Repeated from last week. A frightening look at how the ever-more sophisticated business of sales and public relations is creating ever-less sophisticated consumers (and, apparently, voters). These people are the devil; don't listen to them. Their greatest accomplishment has been to convince folks that they can't make their own decisions. And so we get another four years of that clown-faced rube in the White House. (Until 10 p.m.)

3:00 a.m. (2) Globe Trekker: *Northern Spain.* Repeated from last week. Trekker Shilpa Mehta almost runs with the bulls at Pamplona and then walks with the saints at Santiago de Compostela. (Until 4 a.m.)

SATURDAY

Noon (5) Football. BC versus Rutgers.

2:30 (7) Football. Pitt versus Notre Dame.

3:00 (4) Football. Georgia versus Auburn.

3:30 (5) Football. Miami versus Virginia or Wisconsin versus Michigan State.

6:15 (44) The Innocents (movie). Repeated from last week. British director Jack Clayton's 1961 adaptation of Henry James's *The Turn of the Screw* stars Deborah Kerr as the haunted nanny, Peter Wyngarde as Peter Quint, and Michael Redgrave as the Uncle. Truman Capote had a hand in the script. (Until 8 p.m.)

8:00 (5) Harry Potter and the Sorcerer's Stone (movie). Or "Philosopher's Stone" in non-American markets. Daniel Radcliffe plays Harry in this 2001 adaptation of the unquenchably popular kid's novel by J.K. Rowling about a wizard child who escapes his Bush-voting aunt and uncle (Fiona Shaw and Richard Griffiths) and their left-behind son to attend a private school for witches. Possibly the best anti-bully film since *Straw Dogs.* Richard Harris, Maggie Smith, and Robbie Coltrane co-star. (Until 11 p.m.)

8:00 (7) Men in Black (movie). This was on last Saturday — or at least it was scheduled. Perhaps it's on again. Tommy Lee Jones and Will Smith take on the aliens. (Until 10 p.m.)

8:00 (44) Casablanca (movie). You must remember this. (Until 9:42 p.m.)

9:42 (44) The Making of *The Misfits*. A behind-the scenes look at the stormy production of director John Huston's 1961 drama (by Arthur Miller), which is famous for being the last film appearances for Marilyn Monroe and Clark Gable. There are interviews with Miller and *Misfits* co-stars Eli Wallach and Kevin McCarthy. (Until 10:40 p.m.)

11:00 (2) Soundstage. Featuring music from Sheryl Crow — part one. (Until midnight.)

SUNDAY

1:00 (4) Football. The Baltimore Ravens versus the New York Jets.

1:00 (25) Football. The Chicago Bears versus the Tennessee Titans.

4:00 (25) Football. The Minnesota Vikings versus the Green Bay Packers.

8:30 (5) Football. The Pats versus the Buffalo Bills. For this you are missing the *American Music Awards*, which will air tonight at 12:05 a.m.

9:00 (2) Masterpiece Theatre: *Henry VIII*, part two. The saga of multi-wived King Henry continues. Anne Boleyn (Helena Bonham Carter) dies rather expectedly, and Henry marries Jane Seymour (Emilia Fox), who actually gives him what he wants (a son, Prince Edward) and then dies unexpectedly. (During this seeming period of success, England is in the throes of a bloody religious war, by the way.) The never-satisfied Henry then marries a painting of Anne of Cleves (Pia Girard), who survives the experience without even consummating the union. From there, it's the turn of 17-year-old Catherine Howard (Emily Blunt), and this one turns out (very, very) badly. Then at last, Catherine Parr (Clare Holman) weds his highness and sees his reign out to the end. Whew. To be repeated tonight at 4 a.m., and at 1 and 4 a.m. on Channel 44. (Until 10:30 p.m.)

9:00 (4) Category 6: Day of Destruction (movie), part one. A TV-movie about the More Than Perfect Storm — a collision of bad-weather systems over Chicago. Starring Thomas Gibson, Nancy McKeon, Brian Dennehy, Dianne Wiest, and Randy Quaid. To be concluded on Wednesday starting at 8 p.m. (Until 11 p.m.)

9:00 (44) Independent Lens: *Afghanistan Unveiled.* This is a film by the first team of Afghan-trained female video journalists, and the subject is, no surprise, the plight of Afghan women under the Taliban idiots and then during and after the US bombing. It's not a pretty picture. To be repeated tonight at 3 a.m. on Channel 2. (Until 4 a.m.)

10:00 (44) Independent Lens: *Polka Time.* Repeated from last week. Exposing the plight of the 800 or so people who live in Gibbon, Minnesota, home of the annual international Gibbon Polka Fest. E-yip! E-yip! (Until 11 p.m.)

11:00 (44) Austin City Limits. Featuring music from Robert Randolph and the Family Band. (Until midnight.)

12:05 a.m. (5) The American Music Awards. Jimmy Kimmel hosts this live (but not in New England) broadcast. Performers include Kenny Chesney, Fantasia, Josh Groban, Toby Keith, Alicia Keys, Lenny Kravitz, John Mayer, Maroon 5, Pharrell, Jessica Simpson, Snoop Dogg, Gwen Stefani, Rod Stewart, Twista, Uncle Kracker, Usher, Kanye West, and Gretchen Wilson. (Until 3:05 a.m.)

2:00 a.m. (2) They Made America: *Newcomers.* The strange *American Experience* spinoff special that celebrates the contributions to our nation made by people you'd never think of in a million years. Why these folks were chosen is unclear, but the stories are good. Tonight, Harold Evans narrates the bios of Amadeo Giannini, an immigrant who founded a populist bank that evolved into the money-grubbing Bank of America, and immigrant Russian seamstress Ida Rosenthal, who made it big marketing the mass-produced bra. To be repeated on Monday at 9 p.m. on Channel 2 and at 4 a.m. on Channels 2 and 44. (Until 3 a.m.)

MONDAY

9:00 (2) They Made America: *Newcomers.* This is the prime-time slot for this show, which mysteriously turned up at 2 a.m. yesterday. See above. (Until 10 p.m.)

9:00 (5) Football. The Philadelphia Eagles versus the Dallas Cowboys.

9:00 (44) Coyote Waits. Tony Hillerman's novels about the exploits of Navajo cops Joe Leaphorn and Jim Chee (played here by Wes Studi and Adam Beach) may be wonderful, but these Robert Redford–produced adaptations are slow and tedious, and what no doubt are meant to be authentic/politically correct Native American portrayals are just foggy and odd. Anyway, in this one, a murder cop leads Joe and Jim on a trail that has something to do with Butch Cassidy. That coyote must be very patient. (Until 11 p.m.)

10:00 (7) The $25 Million Hoax. Fooled everybody — they sold $25 million in commercials and there's no program. (Until 11 p.m.)

TUESDAY

8:00 (2) Nova: *Great Escape.* That would be the famous World War II flight from Stalag Luft III (now somewhere in Poland) immortalized in the 1963 Steve McQueen movie *The Great Escape.* In this, archæologists, plus a couple of long-ago escapees, return to the scene of the POW camp to explore the one surviving tunnel (out of three that the prisoners dug) and document the tricks and the tools that got the Allied flyers out of there. To be repeated tonight at 1 and 4 a.m., and at 1 and 5 a.m. on Channel 44, and on Thursday at 3 a.m. on Channel 2. (Until 9 p.m.)

8:00 (44) Globe Trekker: *World History — Middle East.* Multiple trekkers explore the east end of the Mediterranean looking for all the civilizations that have been cradled there. Trekker Estelle Bingham does Egypt's Giza plateau; Trekker Megan McCormick heads down the Nile to the Valley of the Kings, Trekker Ian Wright explores the Tombs of Naqsh-e-Rostam, where all the best Persian royalty are buried, then heads to Baalbek and the Temple of Bacchus (whose exterior starred in the last scene of *Indiana Jones and the Last Crusade*); and Trekker Justine Shapiro looks at mosaics in Turkey. To be repeated tonight at 3 a.m. on Channel 2. (Until 9 p.m.)

9:00 (2) Frontline: *Is Wal-Mart Good for America?* No. Okay? It destroys small enterprise, siphons money out of local communities, drives out the competition, then substitutes over-priced inferior merchandise for better-quality stuff that would be available if there were any other stores in town. Plus, it has no problem selling bullets to angry high-schoolers but draws the line at hip-hop CDs. But those are our complaints. This better-researched show looks at how American towns suffer as China picks up all our manufacturing jobs — thanks largely to Wal-Mart's using that human-rights violator as a cheap manufacturing site. Plus, have you ever been to a Wal-Mart? Have you ever seen so many pot-bellies and bad teeth in your life? You've got to ask, where's the nearest trailer park? And why do you never see these shoppers in any other store? Is it the Wal-Mart lighting that makes people look as if they'd just reluctantly left their chickens in the car, or did Wal-Mart somehow create a subspecies of loyal shoppers who will buy anything but soap? Things to think about as you boycott. To be repeated tonight at 5 a.m., and at 2 and 4 a.m. on Channel 44. (Until 10 p.m.)

9:00 (44) Alan Alda in Scientific American Frontiers: *Worried Sick.* Alan looks at stress and its alleged ability to make people sick. (Until 10 p.m.)

10:00 (2) Alcatraz Is Not an Island. We beg to differ; we've seen it, and it's completely surrounded by water. How does PBS justify this title? With a program-schedule blurb that begins, "For thousands of Native Americans, the infamous Alcatraz is not an island, it's an inspiration." All right, stupidity aside, this show commemorates a great event — the 1969 occupation of Alcatraz Island in San Francisco Bay by thousands of Native Americans, who in the end managed to reclaim ownership of the place (the first such redressing since the 1880s). Good stuff — of course, that's easy for us to say because they were occupying a miserable rock and not our garden. To be repeated tonight at 2 a.m. (Until 11 p.m.)

WEDNESDAY

8:00 (4) Category 6: Day of Destruction (movie), part two. The conclusion. (Until 10 p.m.)

9:30 (2) Second-Hand Stories. A concept documentary. Might work. Two guys — Christopher Wilcha and John Freyer — drive a second-hand ambulance around America checking out yard sales and thrift stores and anyplace else where people buy stuff that other people have already had. (Until 10 p.m.)

9:00 (44) Gettysburg: The Boys in Blue and Gray. Wish we knew some details here. The Civil War's Battle of Gettysburg (July 1863) was interesting from any number of angles, and its military strategies are debated to this day. But WGBH/WGBX hasn't provided any details. See for yourself at www.wgbh.org/schedules/program-info?program_id=1900490. (Until 10 p.m.)

THURSDAY

9:00 (2) The Six Wives of Henry VIII: *Jane Seymour and Anne of Cleves* and *Catherine Howard and Catherine Parr.* Documentary treatment of the final four, as it were. For a history lesson, see Sunday at 9 p.m. above. (Until 11 p.m.)

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film listings

Unless otherwise noted, all film listings this week are for Friday November 12 through Thursday November 18. Times often change with little notice, so please call the theater before heading out. For complete film-schedule information, check the *Boston Phoenix* Web site at http://www.bostonphoenix.com.

boston

■ **BOSTON COMMON** (617-423-3499), 175 Tremont St.
After the Sunset: 11:10 a.m., 2, 4:40, 7:40, 10:20; and Fri.-Sat., 12:30 a.m.
Bridget Jones: The Edge of Reason: 11 a.m., 11:50 a.m., 1:50, 2:50, 4:30, 5:30, 7:10, 8:25, 10, 11:10; and Fri.-Sat., 12:20 a.m.
The Polar Express: 11:30 a.m., 12:10, 1, 2:10, 3:05, 3:50, 4:50, 5:50, 6:30, 7:25, 10:10, 11; and Fri.-Sat., 12:15 a.m.
Seed of Chucky: 12:20, 3:10, 6, 8:20, 11:15
Alfie: 11:40 a.m., 12:45, 2:40, 3:35, 5:20, 6:40, 7:50, 9:30, 10:40; and Fri.-Sat., 12:05 a.m.
Friday Night Lights: 9:10; and Fri.-Sat., midnight
The Grudge: 11:20 a.m., 1:30, 4, 6:20, 8:40, 9:10; and Fri.-Sat., 11:20
I (Huckabees: 12:35, 3, 6:25, 9:15; and Fri.-Sat., 11:45
The Incredibles: 11:15 a.m., 12:30, 1:15, 2:25, 3:20, 4:10, 5:10, 6:10, 7, 8, 9, 9:50, 10:50, 11:30; and Fri.-Sat., 12:15 a.m.
Ray: 11:05 a.m., noon, 2:30, 3:40, 5:40, 7:30, 10:45
Saw: 1:10, 3:25, 6:50, 9:40; and Fri.-Sat., 11:50
Shall We Dance?: 10:55 a.m., 2:15, 5, 8:05, 10:55
Sideways: 12:50, 4:20, 7:15, 10:15

■ **COPLEY PLACE** (617-266-1300), 100 Huntington Ave.
Being Julia: 12:15, 2:45, 5:40, 8:15, 10:30
Birth: 11:05 a.m., 2, 4:30, 7, 9:40
Diarios de motocicleta/The Motorcycle Diaries: 10:30 a.m., 1:20, 4:15, 7:15, 10
Enduring Love: 11:30 a.m., 5:25, 10:40
Fade to Black: noon, 3, 6:05, 8:45; and Fri.-Sat., 11
Garden State: 11:45 a.m., 2:15, 5:05, 7:45, 10:20
Ladder 49: 12:45, 3:40, 9:25
Napoleon Dynamite: 11:20 a.m., 1:30, 4, 6:30, 9; and Fri.-Sat., 11
p.s.: 2:30, 8
Shark Tale: 10:50 a.m., 12:30, 1:40, 3:10, 4:45, 5:50, 7:30, 8:20, 10:10, 10:50
Spin: 6:45
Team America: World Police: 10:40 a.m., 1, 3:20, 6:15, 9:05; and Fri.-Sat., 11:05

■ **FENWAY** (617-424-6266), 201 Brookline Ave.
After the Sunset: 12:15, 2:45, 5:15, 7:45, 10:20
Bridget Jones: The Edge of Reason: 1:20, 4:20, 7:20, 10
The Polar Express: noon, 1, 2:50, 4, 5:30, 7, 9:40
Seed of Chucky: 1:50, 4:40, 7:10, 9:45; and Fri.-Sat., midnight
Alfie: 12:45, 3:45, 8, 10:40
Birth: 10:45
The Grudge: 2, 5, 8:15, 11
I (Huckabees: 1:10, 4:10, 7:15, 9:55
The Incredibles: 12:30, 1:30, 3:30, 4:30, 6:30, 7:30, 9:30, 10:30; and Fri.-Sat., 12:15 a.m.
Ray: noon, 3:15, 6:45, 10:10
Saw: 1:45, 4:50, 8:30; and Fri.-Sat., 11:15
Shall We Dance?: 8:20; and Fri.-Sat., 12:20 a.m.
Shark Tale: 12:10, 3, 5:45
Team America: World Police: 8:10, 10:50
Dazed and Confused: Fri.-Sat., midnight

■ **MUSEUM OF SCIENCE**, Omni Theatre (617-723-2500), Science Park, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors; Tues.-Wed. at 7 p.m. or later, $5, $3 for ages 3-11 and seniors.
Adrenaline Rush: The Science of Risk
Forces of Nature
Jane Goodall's Wild Chimpanzees
Lewis and Clark: Great Journey West

■ **NEW ENGLAND AQUARIUM**, Simons IMAX Theatre (866-815-IMAX), Central Wharf, Boston. Tickets $12, $10 for ages 3-11 and seniors.
Bugs! In 3D
Cirque de Soleil
Galapagos
Ghosts of the Abyss
The Matrix Reloaded
Ocean Wonderland

brookline

■ **CHESTNUT HILL** (617-277-2500), Rte. 9 and Hammond St.
Seed of Chucky: 12:15, 2:30, 4:45, 7:15, 9:30
The Forgotten: 12:30, 3, 5:15, 7:30, 10
Garden State: 2, 4:30, 7:20, 9:40
The Incredibles: noon, 1, 2:45, 4, 5:30, 7, 8:45, 9:50

■ **CIRCLE CINEMA** (617-566-4040), Cleveland Circle.
Please call for times.
After the Sunset
Bridget Jones: The Edge of Reason
The Polar Express
Alfie
The Grudge
Ray

■ **COOLIDGE CORNER** (617-734-2500), 290 Harvard St.
Diarios de motocicleta/The Motorcycle Diaries:
Lightning in a Bottle: 3, 9:50; and Fri.-Tues., 5:20, 7:35; and Sat., 12:45; and Wed.-Thurs., 5
Sideways: 2:30, 5, 7:30, 10; and Sat.-Sun., noon
Tarnation: 3:45, 9:45; and Fri., Sun.-Wed., 5:45; and Fri.-Wed., 7:45; and Sat.-Sun., 1:45; and Sat., 5:15
Tribal Rhythms: Sat., 10:30 a.m.
Donnie Darko: The Director's Cut: Sat., midnight
Paper Marriage: Sat., midnight
First Light: Thurs., 6
The Time We Killed: Thurs., 7:30
Schindler's List: Thurs., 9

cambridge

■ **BRATTLE** (617-876-6837), 40 Brattle St., Harvard Sq.
The Virgin Spring: Fri.-Sat., 7:30; and Sat., 3:30
The Seventh Seal: Fri.-Sat., 5:30, 9:30; and Sat., 1:30
The Magic Flute: Sun.-Mon., 5, 8; and Sun., 2
Smiles of the Summer Night: Tues., 7:30; and Wed., 5, 9:30
Wild Strawberries: Tues., 5:30, 9:45; and Wed., 7:15

■ **FRESH POND MALL** (617-661-2900), 168 Alewife Brook Parkway
After the Sunset: 11 a.m., 1:35, 4, 6:30, 9:05
The Polar Express: 11:30 a.m., 12:30, 2, 4:30, 7, 9:25
Alfie: 12:15, 3:15, 5:55, 8:30, 10:50
The Grudge: 1:05, 3:30, 6:10, 8:15, 10:30
The Incredibles: 10:45 a.m., 11:45 a.m., 12:45, 1:45, 2:$0, 3:45, 4:45, 5:40, 6:45, 7:45, 8:45, 9:45, 10:40
Saw: 3, 5:25, 8, 10:20
Seed of Chucky: 11:15 a.m., 1:20, 4:15, 7:15, 10
Team America: World Police: noon, 2:20, 5:05, 7:30, 10:10

■ **HARVARD SQUARE** (617-864-4580), 10 Church St.
Bridget Jones: The Edge of Reason: 11:20 a.m., 12:20, 2, 3:20, 4:40, 6:20, 7:20, 9, 10; and Fri.-Sat., 11:20, 12:15 a.m.
I (Huckabees: noon, 2:30, 5, 7:40, 10:15; and Fri.-Sat., 12:25 a.m.
The Machinist: 10:50 a.m., 1:20, 4, 6:40, 9:20; and Fri.-Sat., 11:35
Ray: 11 a.m., 2:15, 6, 9:40
The Rocky Horror Picture Show: Sat., midnight

■ **KENDALL SQUARE CINEMA** (617-499-1996), One Kendall Sq.
Untold Scandal: 1:10, 4:05, 6:40, 9:25; and Sat.-Sun., 12:55
Being Julia: 2, 4:25, 6:50, 9:15; and Sat.-Sun., 11:40 a.m.
Diarios de motocicleta/The Motorcycle Diaries: 1:20, 2:10, 4, 5:05, 6:45, 8, 9:30; and Sat.-Sun., 11:25 a.m.
Dr. Strangelove: 2:25, 4:55, 7:15, 9:35; and Sat.-Sun., 11:35 a.m.
Enduring Love: 2:20, 4:35, 9:55; and Fri.-Mon., Thurs., 7:30; and Sat.-Sun., 11:50 a.m.
Sideways: 1:30, 2:55, 4:15, 6:25, 7, 9:10, 9:45; and Sat.-Sun., 12:10
Tarnation: 2:35, 4:45, 7:45, 10; and Fri.-Sat., noon

suburbs

■ **ARLINGTON**, Capitol (781-648-4340), 204 Mass. Ave.
The Bourne Supremacy: 7:35, 10
The Forgotten: 5:35, 7:40, 9:45
Friday Night Lights: 5:05, 7:25, 9:55
Harry Potter and the Prisoner of Azkaban: 1, 4:10
Raise Your Voice: 2:30; and Sat.-Sun., 11:40 a.m.
Shall We Dance?: 1:35, 3:35, 5:40, 7:45, 9:50; and Sat.-Sun., 11:20 a.m.
Shark Tale: 1:30, 3:30, 5:30, 7:30, 9:30; and Sat.-Sun., 11:30 a.m.
Sky Captain and the World of Tomorrow: 1:15, 3:20; and Sat.-Sun., 11:10 a.m.
Veer-Zaara: Fri.-Sun., 1, 5, 8:30; and Mon.-Thurs., noon, 4, 8

■ **BEVERLY**, Cabot Street Cinema (978-927-3677), 286 Cabot St.
Bright Young Things: Fri.-Sat., Mon., 5:30, 8; and Sat., 2
A Letter to True: Tues.-Thurs., 5:30, 8; and Wed., 2

■ **BRAINTREE**, AMC X (781-848-1070), South Shore Plaza
After the Sunset: 1:50, 4:20, 7:35, 10:15
The Polar Express: 1, 1:40, 3:30, 4:30, 6:30, 7:10, 9:40
Alfie: 1:10, 3:50, 7:20, 9:50
The Grudge: 1:20, 4, 7:45, 10:05
The Incredibles: 12:45, 1:30, 3:45, 4:15, 6:30, 7:15, 9:15, 10
Ray: 12:30, 3:40, 7, 10:10
Saw: 12:50, 3:10, 5:30, 7:55, 10:20
Shall We Dance?: 7:30, 9:50
Shark Tale: 12:40, 3, 5:15, 9:50

■ **BURLINGTON**, AMC X (781-229-9200), Middlesex Turnpike, off Rte. 128 Exit 32B
After the Sunset: 1:40, 4:10, 7:15, 9:45
The Polar Express: 12:45, 1:45, 3:30, 4:35, 6:45, 7:35, 9:15
Seed of Chucky: 1:40, 4:15, 7:10, 9:40
Alfie: 1:45, 4:15, 7, 9:40
The Grudge: 1:45, 4:20, 7:45, 10
The Incredibles: 1, 2, 3:50, 4:45, 6:50, 7:30, 9:30, 10:15
Ray: 12:45, 3:50, 7, 10:05
Shall We Dance?: 7:05, 10:05
Shark Tale: 2:15, 4:30, 9:40

■ **DANVERS**, Liberty Tree Mall, Loews Theatres (978-750-9019), 100 Independence Way
After the Sunset: 10:50 a.m., 1:25, 3:50, 6:25, 8:50, 11:15
Bridget Jones: The Edge of Reason: 10:30 a.m., 11:30 a.m., 1:20, 2:20, 4:10, 5:10, 6:50, 7:50, 9:30, 10:20; and Fri.-Sat., midnight
The Polar Express: 10:20 a.m., 11 a.m., 11:40 a.m., 12:20, 12:50, 1:30, 2:10, 2:50, 3:20, 4, 4:40, 5:30, 6:30, 7:20, 8, 9, 9:50, 10:30; and Fri.-Sat., 11:30, 12:10 a.m.
Seed of Chucky: 12:10, 2:35, 5, 7:30, 10:05; and Fri.-Sat., 12:20 a.m.
Alfie: 10:35 a.m., 1:15, 2, 4:15, 7, 8:10, 9:45; and Fri.-Sat., 12:15 a.m.
The Grudge: 11:50 a.m., 2:05, 4:45, 7:05, 9:20; and Fri.-Sat., 11:40
I (Huckabees: 11:05 a.m., 1:40, 4:25, 7:15, 10:15
The Incredibles: 10 a.m., 10:40 a.m., 11:20 a.m., noon, 12:30, 1:10, 1:50, 2:30, 3, 3:40, 4:20, 4:50, 5:20, 6, 6:40, 7:10, 7:40, 8:20, 9:10, 9:40, 10:10, 10:40, 11:10; and Fri.-Sat., 11:50, 12:20 a.m.
Ladder 49: 6:05, 8:40, 11:20
Ray: 10:25 a.m., 11:10 a.m., 2:40, 4:30, 6:20, 9:55, 11
Saw: 10:10 a.m., 1, 3:30, 6:10, 8:30, 10:50
Shall We Dance?: 10:05 a.m., 12:40, 3:10, 5:45, 8:25, 10:55

■ **DEDHAM**, Community Theatre (781-326-0409), 580 High St.
I (Huckabees: 4:30, 6:45, 9; and Sat.-Sun., Wed., 12:15, 2:20
Sideways: 4:30, 7, 9:15; and Sat.-Sun., Wed., noon, 2:15

■ **DEDHAM**, Showcase 10 (781-326-4955), 950 Providence St.
Please call for times.
After the Sunset
The Polar Express
Seed of Chucky
Alfie
The Grudge
The Incredibles
Ray
Saw
Shall We Dance?
Shark Tale

■ **FRAMINGHAM**, AMC XV (508-628-4400), 22 Flutie Pass, off Worcester Rd., Rte 9
After the Sunset: noon, 2:30, 5:15, 8, 10:30
Bridget Jones: The Edge of Reason: 1:30, 4:30, 7:30, 10:15
The Polar Express: noon, 1:45, 2:30, 4:15, 5, 6:45, 7:30, 9:45
Seed of Chucky: 1, 3:15, 5:30, 8, 10:30
Alfie: 1:30, 4:30, 7:45, 10:15
Birth: 9
Friday Night Lights: 4:20, 10
The Grudge: 2:10, 4:40, 7:10, 9:40
I (Huckabees: 1:20, 7:20
The Incredibles: 12:15, 1, 1:45, 3:15, 4, 4:45, 6:15, 7, 7:45, 9:15, 9:45
Ray: 12:15, 3:30, 7, 10:15
Saw: 1:40, 4:15, 7:15, 9:40
Shall We Dance?: 1:10, 4:10, 7:10, 9:45
Shark Tale: 12:30, 2:45, 5, 7:15, 9:30

■ **HINGHAM**, Loring Hall Cinema (781-749-1400), 65 Main St.
Shall We Dance?: 4:15, 7; and Fri.-Sat., 9:40; and Sat.-Sun., 1:30

■ **LEXINGTON**, Flick (781-861-6161), 1794 Mass. Ave.
I (Huckabees: 9; and Sat.-Sun., 4:15
Diarios de motocicleta/The Motorcycle Diaries: 6:55, 9:30; and Sat.-Sun., 1:30, 4:05
Shall We Dance?: 6:45; and Sat.-Sun., 1:45

■ **MAYNARD**, Fine Arts Theatre (978-897-8100), 19-21 Summer St.
The Polar Express: Fri.-Sat., 7, 9:15; and Sat.-Sun., 1:15, 4:15; and Sun.-Thurs., 7:05
The Incredibles: Fri.-Sat., 7, 9:15; and Sat.-Sun., 1, 4; and Sun.-Thurs., 7:15
Ray: Fri.-Sat., 8; and Sat.-Sun., 1:10, 4:10; and Sun.-Thurs., 7

■ **NEWBURYPORT**, Screening Room (978-462-3456), 82 State St.
Warrior of Heaven and Earth: Fri.-Sat., 6:15, 8:45; and Sat., 3:45; and Sun., 5; and Sun.-Thurs., 7:30

■ **NEWTON**, West Newton Cinema (617-964-6060), 1296 Washington St.
Being Julia: 11:05 a.m., 1:40, 4:10, 6:35, 9:10
Gloomy Sunday: 11 a.m., 1:30, 6:30
I (Huckabees: 1:25, 4:05, 6:40, 9; and Fri.-Sat., Mon.-Thurs., 11 a.m.
María, llena eres de gracia/Maria Full of Grace: 1:20, 6:55
p.s.: 11:20 a.m., 4:20, 9:05
Shall We Dance?: 10:50 a.m., 1:20, 4, 6:30, 9
Stage Beauty: 4:15, 9:05
Vera Drake: 10:20 a.m., 12:50 3:30, 6:25, 9:10
No. 17: Sat., 1

■ **RANDOLPH**, Showcase Cinema (781-963-5600), Rte. 139.
Please call for times.
After the Sunset
Bridget Jones: The Edge of Reason
The Polar Express
Seed of Chucky
Alfie
The Grudge
The Incredibles
Ray
Saw
Shall We Dance?
Shark Tale

■ **REVERE**, Showcase Cinema (781-286-1660), Rte. 1 and Squire Rd.
Please call for times.
After the Sunset
Bridget Jones: The Edge of Reason
The Polar Express
Seed of Chucky
Alfie
Fade to Black
The Grudge
The Incredibles
Ray
Saw
Shall We Dance?
Shark Tale
Ladder 49
Friday Night Lights

■ **SALEM**, Museum Place Cinemas (978-744-3700), Church St. at East India Sq.
The Polar Express: 5, 7:15; and Fri.-Sat., 9:30; and Sat.-Sun., 12:30, 2:45

AFTER THE FALL II: *James Stewart gets the word from Daniel Gelin about possible Republican dirty tricks in Ohio in* The Man Who Knew Too Much, *Thursday at the South Boston Branch Library.*

AFTER THE FALL I: *Fernando Rey decides he's mad as hell and isn't going to take it anymore in* Le charme discret de la bourgeoisie, *Tuesday at the Harvard Film Archive.*

The Incredibles: 4, 6:40; and Fri.-Sat., 9:15; and Sat.-Sun., 1
Shall We Dance?: 4:30, 7; and Fri.-Sat., 9:20; and Sat.-Sun., 1:30

■ **SOMERVILLE**, Loews Theatres (617-628-7000), 35 Middlesex Ave., Assembly Sq. Mall
After the Sunset: 11:50 a.m., 2:20, 4:40, 7, 9:50; and Fri.-Sat., midnight
The Polar Express: 11:20 a.m., noon, 1:40, 2:30, 4, 5, 6:30, 7:20, 9, 9:40; and Fri.-Sat., 11:10, 11:50
Seed of Chucky: 12:40, 3:20, 5:40, 8, 10:20; and Fri.-Sat., 12:15 a.m.
Alfie: 1:20, 4:15, 7:10, 10; and Fri.-Sat., 12:15 a.m.
Fade to Black: 12:10, 3:20, 6:50, 9:10; and Fri.-Sat., 11:40
The Grudge: 12:30, 3:10, 5:20, 8:15, 10:40
The Incredibles: 11:20 a.m., 12:20, 1, 2:10, 3, 3:40, 4:50, 6:40, 7:30, 9:20, 10:10; and Fri.-Sat., 11:55
Ray: 11:30 a.m., 2:50, 6, 9:30
Saw: 11:30 a.m., 1:50, 4:30, 7:45, 10:30
Team America: World Police: 6:15, 8:30; and Fri.-Sat., 11

■ **SOMERVILLE THEATRE** (617-625-5700), 55 Davis Sq.
Garden State: 2:30, 4:45, 7:15, 9:30; and Sat.-Sun., 12:15
Hero: Sun.-Tues., Thurs., 7:40, 9:45; and Mon.-Thurs., 3, 5:30
Shall We Dance?: 3:15, 5:20, 7:30, 9:40; and Sat.-Sun., 1
Shark Tale: 2:45, 5, 7, 9; and Sat.-Sun., 12:45
Veer-Zaara: Fri.-Sun., 2, 6, 10; and Mon.-Thurs., 4, 8

■ **WALTHAM**, Embassy Cinema (781-893-2500), 16 Pine St.
Diarios de motocicleta/The Motorcycle Diaries: Fri.-Sun., 1:15, 4, 6:35, 9:20; and Mon.-Thurs., 2:35, 5:15, 8:10
Enduring Love: Fri.-Sun., 1:30, 4:15, 6:50, 9:05; and Mon.-Thurs., 2:30, 4:50, 7:05, 9:15
The Incredibles: Fri.-Sun., 1:05, 3:50, 6:30, 9:10; and Mon.-Thurs., 2:15, 4:55, 7:35
The Machinist: Fri.-Sun., 1:25, 4:10, 6:55, 9:30; and Mon.-Thurs., 2:30, 4:45, 7, 9:10
Sideways: Fri.-Sun., 1:10, 3:55, 6:40, 9:25; and Mon.-Thurs., 2:25, 5, 8
What the #$*! Do We Know!?: Fri.-Sun., 1:20, 4:05, 6:45, 9:15; and Mon.-Thurs., 2:45, 5:05, 8:15

■ **WEYMOUTH**, Cameo Theater 1 & 2 (781-335-2777), Columbia Sq., South Weymouth
After the Sunset: 4:30, 7; and Fri.-Sat., 9:10; and Sat.-Sun., 1:30
The Incredibles: 4, 6:45; and Fri.-Sat, 9:20; and Sat.-Sun., 1:15

■ **WOBURN**, Showcase (781-933-5330), Main St., Middlesex Canal Park
Please call for times.
After the Sunset
Bridget Jones: The Edge of Reason
The Polar Express
Alfie
The Grudge
The Incredibles
Ray
Saw
Shall We Dance?
Shark Tale

film specials

■ **BOSTON PUBLIC LIBRARY** (617-536-5400), Copley Sq., Boston. Free admission.
— **Thanatos Rx: The Death Penalty Debate in America** (2001), directed by Maryanne Galvin, screens Mon., 6.

■ **COMMON GROUND RESTAURANT** (617-783-2071), 83-87 Harvard Ave., Allston. Free admission.
— "Filmmakers First Series": **"A Night of Nightshade Films"** is Tues. 8.

■ **HARVARD fiLM ARCHIVE** (617-495-4700), Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets $7, $5 for seniors and students, free for ages 8 and under.
— "Humanist Masterworks: The Films of Satyajit Ray": **The Music Room** (1958) screens Fri., 7. **Aparajito** (1957) screens Fri., 9, Sat., 8. **Pather Panchali** (1955) screens Sat., 6. **The World of Apu** (1959) screens Sat., 10; Sun., 9. **Devi** (1960) screens Wed., 9.
— "Adventures in Surrealism": **Rose Hobart** (1937), directed by Joseph Cornell, and **Dreams That Money Can Buy** (1947), directed by Hans Richter, Max Ernst, Man Ray, Fernand Léger, Marcel Duchamp, and Alexander Calder, screen Sun., 7. **Le charme discret de la bourgeoisie/The Discreet Charm of the Bourgeoisie** (1972), directed by Luis Buñuel, screens Tues., 9.
— "Contemporary Hollywood Cinema": **Boyz N the Hood** (1991), directed by John Singleton, screens Mon., 7.
— "Cinéma Français": **Les 400 coups/The 400 Blows** (1959), directed by François Truffaut, screens Mon., 9.
— "Film Architectures": **Playtime** (1967), directed by Jacques Tati, screens Tues.-Wed., 6:30.

■ **INSTITUTE OF CONTEMPORARY ART** (617-927-6620), 955 Boylston St., Boston. Tickets $7.
— "Ukrainian Film Festival": **Earth** (1930), directed by Alexander Dovzhenko, screens Thurs., 8.

■ **MIT** (617-253-8844), Rm. N52-390, 265 Mass. Ave., Cambridge. Free admission.
— **Invisible Object**, directed by Bartolomeo Pietromarchi, screens Wed., 6:30.

■ **MUSEUM OF FINE ARTS** (617-369-3300), 465 Huntington Ave., Boston. Tickets $9, $8 for students and seniors unless otherwise noted.
— "Sundance Channel Screening": **Rick** (2003), directed by Curtis Clayton, screens Fri., 5:45
— "Films from Iran": **Mama's Guest** (2004), directed by Dariush Mehrjui, screens Fri., 7:45. **10 on Ten** (2003), directed by Abbas Kiarostami, screens Sat., 10:30 a.m. **Joy of Madness** (2003), directed by Hana Makhmalbaf, screens Sat., 3. **At Five in the Afternoon** (2003), directed by Samira Makhmalbaf, screens Sat., 4:30.
— "Boston Jewish Film Festival": **Le grand rôle** (2003), directed by Steve Suissa, screens Sat., 7. **The First Letter** (2003), directed by Abolfazl Jalili, screens Sat., 9. **The Danish Solution: The Rescue of the Jews in Denmark** (2003), directed by Karen Cantor and Camilla Kjaerulff, screens Sun., 10:30 a.m. **Lullaby** (2003), directed by Adi Arbel, screens Sun., 11:45 a.m. **Imaginary Witness: Hollywood and the Holocaust** (2004), directed by Daniel Anker, screens Sun., 1:30. **Watermarks** (2004), directed by Yaron Zilberman, screens Sun., 4:15. **El abrazo partido/Lost Embrace** (2004), directed by Daniel Burman, screens Sun., 7.
— "Premiere Engagements": **Antonio Gaudí** (1984), directed by Hiroshi Teshigahara, screens Thurs., 4:30.
— "New England Film Artists Present": **Killing Silence: Taking on the Mafia in Sicily** (2004), directed by John Michalczyk, screens Thurs., 6.
— "Stories from the Land: Environmental Films from the Asian Diaspora": **Alexei and the Spring** (2001), directed by Seiichi Motohashi, screens Thurs., 7:45.

■ **SOUTH BOSTON BRANCH LIBRARY** (617-268-0180), 646 East Broadway, South Boston. Free admission.
— "Doris Day by Night Film Series": **The Man Who Knew Too Much** (1956), directed by Alfred Hitchcock, screens Thurs., 6.

film strips

A

★★★EL ABRAZO PARTIDO/LOST EMBRACE (2004). In a Buenos Aires mini-mall that's a microcosm of the Argentine melting pot, Ariel (Daniel Hendler), whose mother, Sonia (Adriana Aizemberg), runs a lingerie shop, dreams of emigrating to Europe. That means obtaining his grandma's documents from the old country, which in turn means forcing her to confront her memories of Holocaust Poland. It also means confronting the mystery of his absent father. When Ariel was born, dad left for Israel, served in the 1973 Six Days War and never returned. Mostly, though, Ariel must deal with the everyday eccentricities of the delightful inhabitants of the mall, whom Burman captures with an affection and an irony that match François Truffaut's, though his stylistic mannerisms can seem a little imitative. Be sure to remain through the end credits for a moving musical treat. In Spanish with English subtitles. (99m) *Sunday at the Museum of Fine Arts.*

AFTER THE SUNSET (2004). Mattias Frey's review is on page 6. (100m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

ALEXEI AND THE SPRING (2001). Seiichi Motohashi's documentary follows life in a small Belorussian village contaminated by Chornobyl; the 56 remaining residents are elderly with the exception of 34-year-old Alexei, who's our guide to the village and its hundred-year-old miraculously untainted spring. In Russian with English subtitles. (104m) *Thursday at the Museum of Fine Arts.*

★ALFIE (2004). What's it all about, *Alfie*? It's about a hundred minutes of the most hackneyed voiceover narration in film history, non-stop and infuriating, mostly addressed, with a cockney wink and an elbow in the ribs, to the camera. Shut up, Alfie (Jude Law); I can't remember Michael Caine in the original being so longwinded and full of shit. Be that as it may, director Charles Shyer has taken the 1966 tale of the sad little London hedonist and set him adrift as a skirt-chasing chauffeur in modern-day Manhattan. Alfie's banal Hefner-esque philosophy has not aged as well as, say, Susan Sarandon; she plays a sly, aging, wealthy sexpot who, you suspect, will be more than a match for this would-be lothario. Among those taken in by Alfie's charms are Marisa Tomei as his single-mom "steady" girl (watch out for the drift into *About a Boy* here, though Law's wordless scene with her near the end is a reminder of his talent), Omar Epps as his best friend, and Nia Long as his best friend's best girl (you can guess the rest). Shyer clumsily tries to jazz up this trite picaresque with such flashy '60s touches as split-screens and a score by Mick Jagger and Dave Stewart; the latter is actually quite good. But we still prefer Austin Powers. (103m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey

★★1/2 ANTONIO GAUDÍ (1984). Hiroshi Teshigahara's tone poem gives us shot after shot of the buildings — including the monumental, unfinished Templo de la Sagrada Família — that the visionary architect designed at the turn of the century in Barcelona: angled stone columns, scalloped balustrades, oblong windows and doors, chimneys that stare like hooded, gape-mouthed figures. Gaudí's biomorphic forms seem to defy their medium; they're like dripped clay. What's more, the film, with its evocative Toru Takemitsu score, makes a strong case for the architect not as gross sensualist but as religious ascetic. But you wish Teshigahara would tell us more about Gaudí's life. He wants to present the architecture undiluted, but film doesn't have architecture's ability to transform space, so in the end he's asking his camera to do something that just isn't possible. In Japanese and Spanish with English subtitles. (72m) *Thursday at the Museum of Fine Arts.*

★★★★APARAJITO (1956). The second film in Satyajit Ray's Apu trilogy translates, beautifully, as "The Unvanquished." Pinaki Sen Gupta and Smaran Ghosal play the Bengali boy who rejects his father's calling — the priesthood — and discovers his aptitude for scholarship. This is a triumph-of-education movie, like *The Corn Is Green* or *Sounder*, but far more complex: Ray keeps us acutely aware of what Apu's mother, Sarbojaya (Karuna Banerjee) loses when her son gains the world. And Banerjee shows us the depth of the loneliness the mother feels during Apu's absence; no other movie has ever examined the empty-nest syndrome in this kind of rich emotional detail. In Bengali with English subtitles. (b&w/127m) *Friday and Saturday at the Harvard Film Archive.*

AT FIVE IN THE AFTERNOON (2003). Peter Keough's review of the 11th Annual Festival of Films & Music from Iran is on page 3. In Farsi with English subtitles. (106m) *Saturday at the Museum of Fine Arts.*

B

★★BEING JULIA (2004). W. Somerset Maugham's pleasant, unpretentiously minor novel of the 1930s British stage, *Theatre*, has been transformed into an overwrought, extravagantly produced costume drama, with Annette Bening miscast in the title role. Hungarian filmmaker István Szabó and screenwriter Ronald Harwood can't decide whether their film is a screwball comedy about the backstabbing vanity of actors (à la the Carole Lombard–starring *Twentieth Century* and *To Be or Not To Be*) or a touching, tender melodrama (a Bette Davis vehicle, perhaps) about a splendid actress losing herself as she fades into her 40s. The tone keeps shifting, and Bening can't keep up, especially where she's required to be brittle and funny. The story has London leading lady Julia Lambert, who's been married forever to the handsome but passionless Michael (Jeremy Irons), falling hard, against her better judgment, for a young American who has little interest in serious romance. The distraught Julia plots revenge against this womanizer, and that sets up a hideous last act in which her devious, neurotic one-upmanship is

Continued on page 32

flicks in a flash

Compiled by Mike Miliard

Variety's Top 10 for the weekend ending 11/07/04	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	WASH POST	NEW YORK
1 The Incredibles	★	★	★	🎲		★	★		🎲	★	★
2 Ray	🎲	🎲	★	★		★	🎲	★	🎲	★	🎲
3 The Grudge	🎲	🎲	★	🎲					🦃	🎲	
4 Saw	🦃	🎲	🦃	🎲					🎲	🦃	
5 Alfie	🦃	🦃	🎲	★						🦃	
6 Shall We Dance ?	🎲	★	★	🦃					🦃	🎲	
7 Shark Tale	🎲	🎲	🦃	🎲		🎲	🎲	🦃	🦃	🦃	
8 Friday Night Lights	★	★	🎲	★			★	★	★	★	
9 Ladder 49	🎲	🎲	🎲	🦃				🎲	🦃	🎲	
10 Team America	🎲	🎲	🎲	🎲		🎲		🎲	🎲	★	

legend

★ rave review, a gem;

🎲 mixed response, crap shoot;

🦃 turkey

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THE ELEVENTH-ANNUAL BOSTON FESTIVAL OF
FILMS & MUSIC FROM IRAN

NOVEMBER 12—DECEMBER 12, 2004

Beautiful City

OPENING NIGHT
Mama's Guest
Fri, Nov 12, 7:45 pm

10 on Ten
Sat, Nov 13, 10:30 am
Sat, Nov 27, 4 pm

Joy of Madness
Sat, Nov 13, 3 pm
Fri, Nov 26, 6:30 pm

At Five in the Afternoon
Sat, Nov 13, 4:30 pm
Fri, Nov 26, 8 pm

The Tear of the Cold
Fri, Nov 19, 6 pm
Sat, Nov 20, 12 pm

Beautiful City
Fri, Nov 19, 8 pm
Sat, Nov 27, 2 pm

Boutique
Sat, Nov 20, 2:30 pm

Tiny Snowflakes
and ***Stop It, I'm Out***
Sun, Nov 21, 4 pm
Fri, Nov 26, 4:30 pm
Sun, Nov 28, 12:10 pm

Killing Mad Dogs
Sun., Nov. 21, 6:30 pm
Sat., Nov. 27, 6:30 pm

Canary
Sat, Nov 27, 10:30 am
Sun, Dec 5, 12:30 pm

The First Letter
Sat, Nov 13, 9 pm
Sun, Nov. 28, 1 pm

Afghan Alphabet and
Return to Kandahar
Fri, Dec 3, 6 pm
Sat, Dec 11, 11 am

The Scarecrow Lover
Fri, Dec 3, 8:15 pm

Here, a Shining Light
Sat, Dec 4, 3:30 pm
Sun, Dec 12, 3:45 pm

20 Fingers
Fri, Dec 10, 8:20
Sat, Dec 11, 1:30 pm

CONCERTS

Saba Ensemble
Sat, Nov 13, 1 pm, FREE

The Zoufonoun Ensemble
Sat, Nov 20, 7:30 pm

TICKETS

MFA members, seniors, and students $8
General admission $10

Exceptions: Opening Night film, *Mama's Guest*, $12, $15 and concert, The Zoufounoun Ensemble, $20, $24. (Reserved front row concert seating, $28, $30)

Any two back-to-back screenings are $14/$16 when purchased at the box office or by phone.

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Continued from page 31

cheered on by the manipulative filmmakers like Republican delegates stomping for George W. (105m) *Copley Place, Kendall Square, West Newton.*

★★BIRTH (2004). Sean (Michael Desautels) jogs jauntily through Central Park, enters a tunnel, and drops dead. Ten years later, his widow, Anna (Nicole Kidman), has succumbed to the blandishments of Joseph (Danny Huston) and agreed to remarry. But a 10-year-old boy (Cameron Bright) shows up at her door and claims to be Sean. He makes a convincing case, too, and until the film gets bogged down in plot mechanics and implausibility, it roughs up some tender preconceptions about true love, mortality, and the innocence of children. Jonathan Glazer (*Sexy Beast*) evokes but does not capitalize on an atmosphere reminiscent of *Rosemary's Baby* with the film's gloomy Manhattan manses and Nicole Kidman's Mia Farrow haircut and the Ramses-like visage of the ancient Lauren Bacall as Anna's mother. As for the short do, it softens Kidman, making her more appealing than she's been in years, even when she's sharing a bath with a 10-year-old. (100m) *Copley Place, Fenway, suburbs.*

★★1/2 THE BOURNE SUPREMACY (2004). Whereas *The Bourne Identity* drew more from the politically and existentially charged secret-agent tradition of *The Third Man* than from the fantasy fulfillments of James Bond, *The Bourne Supremacy*'s prime directive is to escape. First from the bloated Robert Ludlum novel, to which it fortunately bears no resemblance. Then from any distracting topical relevance or entangling human relationships. Which is a surprise and a disappointment given that director Peter Greengrass's previous film, *Bloody Sunday*, outraged Tories with its depiction of British brutality in Northern Ireland, and that star Matt Damon is a pal of Howard Zinn. One moment, Jason Bourne (Damon) is pondering his fate in idyllic Goa, a man tormented by nightmares and comforted by a good woman (Franka Potente, returning as Marie). The next, he's in the first of many car chases, the prey of a sniper whose shot misses its target but triggers the terminator. Bourne goes into the familiar routine of ransacking the man's lodgings for caches of handguns, cash, and fake passports, and the chase, basically a matter of physics at this point, begins. The film does passes on the glib vigilante scenario and aspire, fitfully, to something more ambitious and ambiguous, something involving conscience, responsibility, and humility. Had it remained true to that impulse, it might have achieved more than mere escapism. (108m) *Arlington Capitol, suburbs.*

★★★BOYZ N THE HOOD (1991). This accomplished first feature by 23-year-old writer/director John Singleton is set in South Central Los Angeles, where life is accompanied by a ceaseless soundtrack of war and the slightest offense can spark a chain of violent revenge. The film follows three boys, friends since childhood, and particularly the struggle of Tre (Cuba Gooding Jr.), the only one with a father, to choose between that man's principles and the easy lifestyles of his friends (Morris Chestnut and rapper Ice Cube, the film's real acting discovery). (107m) *Monday at the Harvard Film Archive.*

BRIDGET JONES: THE EDGE OF REASON (2004). Brooke Holgerson's review is on page 6. (108m) *Boston Common, Fenway, Harvard Square, Circle, suburbs.*

C

★★★★LE CHARME DISCRET DE LA BOURGEOISIE (1972). His Oscar winner for Best Foreign Picture finds Luis Buñuel in a mellow mood, mocking and indulging his inane bourgeois characters as they try to walk to a dinner date, steering them into various surrealist worlds, some hilarious, some scary, some dreams-within-dreams that'll leave you exhilarated by your own susceptibility. All the while this amoral rat pack — Delphine Seyrig, Stéphane Audran, Bulle Ogier, Jean-Pierre Cassel, Michel Piccoli, and Fernando Rey, Buñuel's favorite lead — are repeatedly frustrated as they comb Paris in search of a square meal. Can any art movie in history have done as much for popcorn sales? In French with English subtitles. (105m) *Tuesday at the Harvard Film Archive.*

D

THE DANISH SOLUTION: THE RESCUE OF THE JEWS IN DENMARK (2003). Over 95 percent of Denmark's Jewish population survived World War II. This documentary from Karen Cantor and Camilla Kjaerulff looks at how they did it. In English and Danish with English subtitles. (video/58m) *Sunday at the Museum of Fine Arts.*

★★★1/2 DAZED AND CONFUSED (1993). Forsaking the distancing irony that usually masks our sheepishness over the pleasure we take in '70s cheese, writer-director Richard Linklater turns his non-judgmental, wry documentarian eye to the post-Nixon era in the same way he did to the post-Reagan era in *Slacker*. On his way to capturing the entire sociology of a disaffected class of young people, Linklater follows the meanderings of about two dozen kids over an 18-hour period that begins during the last day of school before the summer of '76. Drugs, alcohol, and music bind them, bringing together the star quarterback, who isn't sure he should sign the coach's anti-drug pledge, and a freshman hazing victim, who graduates to enjoy his first taste of high-school life. They cruise, scuffle, romance, and party their way toward minor epiphanies that will resonate with anyone who's ever survived an American public high school. (103m) *Weekend midnights at the Fenway.*

★★★★DEVI (1960). In this audacious film from Satyajit Ray, a young man (Soumitra Chatterjee) marries, whereupon his devout Hindu father (Chhabi Biswas), who disdains his son's modern ways, decides that the boy's bride (Sharmila Tagore) is a reincarnation of the goddess Kali. It's hard to think of a more potent or imaginative metaphor allowing for the tug of war between parents and children, the struggle between old and new values. The father blocks his son's growth by appropriating his wife and removing her from the sphere of human relations — specifically from the realm of sexuality, where his son is out of his reach. In Bengali with English subtitles. (b&w/93m) *Wednesday at the Harvard Film Archive.*

★DIARIOS DE MOTOCICLETA/ THE MOTORCYCLE DIARIES (2004). Those who remember Ernesto "Che" Guevara — who was killed in 1967 by rightists aided by the CIA — as a fierce, uncompromised, Marxist revolutionary will be mortified by this lollipop-land bio-pic from Brazilian director Walter Salles (*Central do Brasil*). Fidel Castro's compatriot is depicted as a shy Argentine med student who on a post-college 1952 road trip with a biochemist buddy "learns" that it's a rotten world out there and that poor people are neglected. It's the social conscience of a Peace Corps volunteer, not of the far-left militant who in Cuba would bring down Fulgencio Batista's government. The middle-class audience Salles wants to attract would be scared off by any truly radical (and more true-to-life) portrayal, so the director gives us a depoliticized, picturesque movie with "Che" played sweetly by Mexico's art-house pin-up, Gael García Bernal *(Y tu mamá también*), and the South America traversed by Guevara and Alberto Grenado (Rodrigo de la Serna) as a topographic diversion. Such beauty! And the People? They remain the primitive Other, Indians without voice waiting for liberation from our white-guy movie heroes. Do you believe young "Che" swimming a river to be with his leper-colony friends? Then you've been smitten by this bogus-to-the-core movie. In Spanish with English subtitles. (128m) *Copley Place, Kendall Square, Embassy.*

★★★★DR. STRANGELOVE, OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB (1964). It's Peter Sellers's day in Stanley Kubrick's doomsday comedy classic. His President Muffey, bald as Adlai Stevenson, smolders and half-stutters, denying disaster while the world blows up. And he's wildly, wonderfully over the top as the demented Dr. Strangelove, twisting and turning in his wheelchair, his black leather-gloved metal arm displaying a stormtrooper life of its own. The soul of Henry Kissinger? Actually, Sellers based Strangelove on Wernher von Braun, but the voice, minus the German accent, was borrowed from blood-and-guts tabloid photographer Weegee. The destruction of the world stays in the film, but a scene was removed in which Strangelove masturbated with his one black glove. (b&w/93m) *Kendall Square.*

★★★★DONNIE DARKO (2001). Call this first feature by 26-year-old USC film-school grad Richard Kelly, a dystopic sci-fi teen movie set in the American suburban '80s, *Back to the Future* meets *Rebel Without a Cause*. It's fall 1988, and 16-year-old Donnie (Jake Gyllenhaal) lives at home in the snug middle-class town of Middlesex, where his Republican parents (Mary McDonnell, Holmes Osborne) and his haughty Harvard-

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Shrek 2

★★★ BEFORE SUNSET (Warner). Richard Lnklater's sequel to his 1995 *Before Sunrise* takes place on a single afternoon in Paris, nine years after the one-night encounter in Vienna between Jesse (Ethan Hawke) and Céline (Julie Delpy). Jesse has written a novel about their meeting, and Céline (as he hoped) shows up at his book signing at Shakespeare & Co. With only an hour or so before Jesse must go to catch his plane, he and Céline fill each other in on what has happened to them, and, little by little, they reveal how their meeting has transformed them. Hawke and Delpy never escape being Hawke and Delpy, attractive and famous movie stars. Their narcissism is always foregrounded, in a way that the narcissism of Cary Grant, Katharine Hepburn, Humphrey Bogart, and Lauren Bacall never is in Howard Hawks films. *Before Sunset* is weakest in those moments that depend most on your liking the stars (whereas Hawks films are often strongest in such moments), and the final scene, for all its brilliance as filmmaking, is a gamble that comes off only to the extent that you're dazzled with Delpy. The intelligence of the film is in its mise-en-scène: the articulation of looks, the shot choices, the cutting. At each turning point, Linklater contrives to show Céline and Jesse not only talking but watching and listening to each other, reacting, anticipating, hesitating as they decide how much to disclose and how to do it. His style enhances the nuances of the dialogue while making it clear that more is going on in and between these two than what's being said. The result is a complicated and thrilling game that does not debase the words "romantic" and "comedy." (80m)

★★ JU-ON (Lions Gate). For some Japanese Buddhists, existence is an eternal wheel of futile desire, passion, and suffering, and that seems to be the pattern followed by some Japanese filmmakers as well, at least those behind many of the genre movies that have been exported to this country lately. These films always seem somewhere in the midst of a series of sequels without beginning or end. That's the case with Takashi Shimizu's *Ju-on*, the third in a popular Japanese series. The title refers to a curse in which a person dying in the midst of great rage passes that spirit onto whoever enters the place where the person died. The problem is that the rage gets lost in the midst of incoherent flashbacks to the previous movies. The result is a muddled haunted-house thriller in which people are caught up in the hocus-pocus and die mysteriously. What to make of the little boy and the insect-like woman dolled up in butoh make-up, or the black cats, the croaking, and the mysterious entity that looks like fuzz caught up in the movie projector? Although confusing and predictable, *Ju-on* isn't very scary. (Shimizu's Hollywood remake, *The Grudge*, is in theaters now, so you can compare.) In Japanese with English subtitles. (92m)

★1/2 THE CLEARING (Fox). For a guy with so much clout in the independent-film world, Robert Redford makes a lot of bad movies. *The Clearing*, from first-time director Pieter Jan Brugge, seems at first inexplicable. Inspired by an actual notorious crime in the Netherlands, it opens as a standard kidnapping tale. Wealthy Pittsburgh businessman Wayne Hayes (Redford in a Donald Trump pompadour) has coffee by the pool with his wife, Eileen (Helen Mirren), heads off to the office, and never returns. Downsized loser Arnold Mack (Willem Dafoe) has snatched him and is holding him for ransom. Two story lines are intercut: first, Mack marching Wayne through the woods and chatting with him about a variety of topics, including class differences; and second, Eileen helping the FBI find Wayne before it's too late, during the course of which we learn that he hasn't been a model husband. Not exactly headline news (though apparently it was on the Dutch networks for almost a year), and the only real twist or suspense or depth arises out of your assumption that the two story lines occur simultaneously. Brugge plays with this convention cleverly but gratuitously, and that's the sole fun to be had here. (91m)

★1/2 SHREK 2 (DreamWorks). *Shrek 2* discharges its first fart joke — newlyweds Shrek (Mike Myers) and Fiona (Cameron Diaz) making bubbles in a mud bath during their honeymoon — before the opening credits roll, beating the original. The film itself makes noisome bubbles for about the first third, which consists of tiresome plot exposition — the couple must deal with the displeasure of Fiona's royal parents (John Cleese and Julie Andrews), who are not yet aware that their daughter's love for the ogre has turned her into one as well — and stale humor. Not even Eddie Murphy as Donkey can get off a good one, so you might spend this part of the movie reflecting on how computer animation makes humans look creepy and creepy things look human, or perhaps count the gratuitous movie references (*From Here to Eternity* and *The Sound of Music*, and many others, are tapped before we even get to the fart joke). But then Puss in Boots comes to the rescue. (Helping also is Captain Hook playing songs by Tom Waits and Nick Cave in a bar scene out of *Star Wars.*) Voiced with exquisite, mellifluous subtlety by Antonio Banderas, Puss is the mixture of fawning sycophancy and cold-blooded treachery that many cat lovers will recognize, but he's blessed also with a noble soul and a redeeming sense of the absurd. He brings out the best of the rest, especially Murphy, in this tale of tolerance, deceit, true love, the nature of identity, and the intertextuality of images, a soulless synthesis culminating with a 10-story-tall rampaging gingerbread man that's a direct but hilarious steal from *Ghostbusters*. The directing team of Andrew Adamson, Kelly Asbury, and Conrad Vernon have given up all pretense of being faithful to the dark children's book classic by the late William Steig. Nonetheless, product though it is, *Shrek 2* is worth watching through the end credits, which are followed by the definitive version of "Livin' La Vida Loca." (95m)

★ THE STEPFORD WIVES (Paramount). Except as a perverse model of form mirroring content, Frank Oz's "black comic" remake of the 1975 original (itself a campy, suburban variation of *Invasion of the Body Snatchers*) has little reason to exist. The *New York Times* has outlined the film's pre-release woes, the re-edits, the reshoots, the futile search for an ending. Here Christopher Walken is the town leader who comes up with the program to turn the uppity wives of tony Stepford, Connecticut, into *Better Homes and Gardens* -perfect Barbie Dolls. (Almost perfect, that is: when one seizes up during a square dance, she's a perfect metaphor for Oz's patchwork fabrications.) Enter supercharged Joanna Eberhart (Nicole Kidman), a black-clad TV executive from New York (lethal and smiling, she's the anti–Stepford Wife) with her mousy husband Walter (Matthew Broderick). Joanna has lost her job (the film's promising opening suggests that the '70s movie Oz should be remaking is *Network*) and nearly her mind, and the family have moved to Stepford for her post-ECT rehab. Half of Kidman's line readings sound as if they should be accompanied by drooling, as in "What . . . have . . . you . . . done . . . to . . . her?" Then again, almost no one — the exceptions are Bette Midler as the funny Jew, Roger Bart as the funny gay guy, and Meryl Streep as Wellington's wife, whom Bart aptly describes as "fabulous!" — has enough personality to make the transition to automaton worth noting. (115m)

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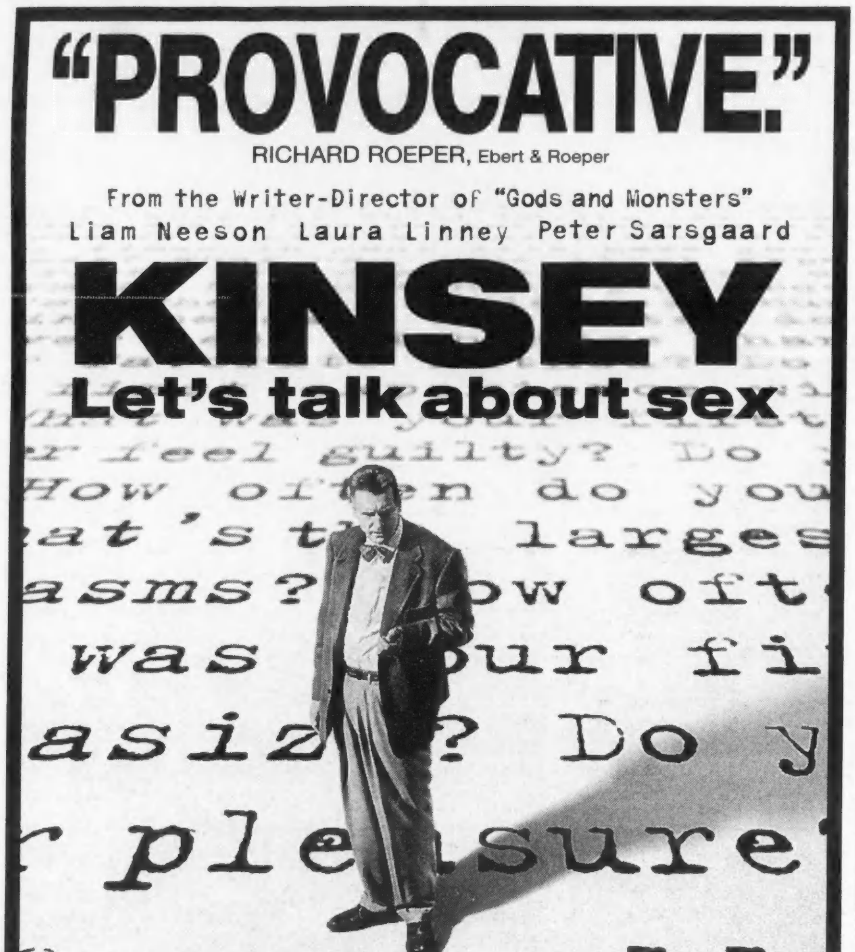
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bound sister, Elizabeth (Maggie Gyllenhaal, Jake's sister), argue over the dinner table about the upcoming presidential election. Donnie's just trying to get through each anguished day, with the aid of an attentive therapist (Katharine Ross) and ever-increasing medication. Then a shivery apparition beckons: a suit-wearing six-foot talking rabbit with a skull face and a mouthful of carnivore teeth who pushes a somnambulist Donnie into destructive tasks. Is this Donnie's projection, the sly invention of an angry schizoid talking to himself? Eventually the rabbit is tied to a real person in the film, and to a suppressed violent memory of Donnie's. But each perhaps-answered question in Kelly's film leaves further enigmas. (112m) *Midnight Saturday at the Coolidge Corner.*

DREAMS THAT MONEY CAN BUY (1947). This Surrealist omnibus has mini-movies — the title dreams that a young poet sells — by Hans Richter, Max Ernst, Man Ray, Fernand Léger, Marcel Duchamp, and Alexander Calder, plus music by Paul Bowles, John Cage, Duke Ellington, and Darius Milhaud. It's preceded by **"Rose Hobart"** (1937), a 19-minute homage to the B-movie screen queen of the '30s in which Joseph Cornell turns her 1931 jungle flick *East of Borneo* into a Surrealist classic. (80m) *Sunday at the Harvard Film Archive.*

E

★★★★EARTH (1930). The great Ukrainian director Alexander Dovzhenko opens this film with the tranquil death of an old farmer as he's surrounded by his friends and family in his apple orchard. The main motifs of this sequence are all efforts to protect this death from time: the long shots of wheat fields, which frame the passage and recur within it; the sunlight shimmering on the old man's white shirt and white-bearded face; his contented smile; shots of sunflowers, apples, a baby. The mood is of wonder, ripeness, completeness. The scene can be read as showing a symbolic sacrifice: the old man must die so that time, the Communist time, can start moving. But Dovzhenko prolongs, unforgettably, the timelessness of the moment. The movie is ostensibly a paean to Stalin's forced collectivization of farmland, but the only character granted a tragic status is the enemy of progress, a murderous "kulak" (rich farmer) named Khoma. Which doesn't make Khoma the film's hero. *Earth* transcends tragedy. (b&w/silent/63m) *Thursday at the ICA.*

★★ENDURING LOVE (2004). Roger Michell's film opens with a hot-air balloon accident. Along with a handful of others, Joe (Daniel Craig) tries to hold down the balloon to help a young boy out. The balloon pulls away from them, and all but one man drops to safety; he holds on too long and falls to his death. Joe becomes obsessed with the idea that if he had held on too, the death could have been prevented. The tragedy causes a rift between him and his girlfriend, Claire (Samantha Morton), who witnessed the accident. Also present at the scene was Jed, who's played by Rhys Ifans with the kind of beatific grace that hints at the madness under the surface. Jed falls in love with Joe, and the film devolves into a stalker tale. What's more interesting, though, is how Joe's increasingly shattered emotions affect his life with Claire. Adapting the Ian McEwan novel, Michell seems more interested in this too, so when the stalker story arrives, it feels tacked on. Ifans plays his desperate loneliness well, but by the time he takes over the action, he's just getting in the way of the good stuff. (100m) *Copley Place, Kendall Square, Embassy.*

F

★★1/2 FADE TO BLACK (2004). Jay-Z's fans will doubtless love this concert documentary, which cuts between shots of his record-breaking Madison Square Garden appearance and footage of the making of *The Black Album.* Studded with cameos by hip-hop luminaries from Mary J. Blige to Beastie Mike D, *Fade to Black* has plenty of celebrity appearances and hit songs to keep things lively, but it never penetrates Jay-Z's public persona. Filmmakers Patrick Paulson and Michael John Warren have access to the recording studio, so we get a glimpse into Jay-Z's work methods (he doesn't write down his lyrics, for example, keeping them all in his head as he lays down tracks), and he does a voiceover in which he talks about his dream of playing Madison Square Garden, but that's about as deep as it goes. Supporting players Pharrell Williams and Rick Rubin actually get excited about the music, collaborating giddily and joking around in the studio; they seem like real people, unlike the film's ostensible star. Fans who missed the sold-out concert will be content with the man on stage; the rest of us might wish for a little more. (109m) *Copley Place, suburbs.*

★★★THE FIRST LETTER (2003). Iranian director Abolfazl Jalili's autobiographical coming-of-age tale is set in the latter '70s, on the cusp of the Islamic Revolution, and young Emkan (Mehdi Morady) is struggling to fit his passionate artistic nature into the restrictions of his uptight small town. Attending a local religious school, he takes up drawing, music, poetry, photography, calligraphy, film, and politics, each endeavor ending with a teacher rapping his hand or his embittered father railing at him. His passion endures nonetheless, as does his love for Maassoum (Mina Molania), a Jewish girl enrolled in his school whose father runs the local cinema. It sounds like *Les 400 coups*, though Morady's hero proves more resourceful than Antoine Doinel and Jalili's crisp, episodic style is more deliberately poetic than Truffaut's. In Farsi with English subtitles. (110m) *Saturday at the Museum of Fine Arts.*

★THE FORGOTTEN (2004). Perhaps making a bid for mainstream stardom, Julianne Moore follows up the romantic comedy *Laws of Attraction* with this supernatural thriller directed by Joseph Ruben. Her Telly is a mother unable to move on after the death of her eight-year-old son in a plane crash. Only problem is, no one else, including her husband and her therapist (Gary Sinise), remembers the crash; they all tell her she's made up eight years of life for a son she lost at birth. She spends a lot of time being chased by various threatening entities as she searches for explanations. But none of what's happening makes a whole lot of sense, and the conclusion doesn't help. Dominic West as another grieving/imagining parent brings to his performance a wry sense of humor, but Moore seems lost in what amounts to a straightforward sleuthing role. Her earnestness and desperation needed to ground the film; instead, the ridiculousness of the screenplay carries her away. (91m) *Chestnut Hill, Arlington Capitol, suburbs.*

★★★FRIDAY NIGHT LIGHTS (2004). Billy Bob Thornton, he of the weird phobias and weirder relationships, delivers an understated performance as the coach of a high-school football team in the kind of rural Texas town where the coach has a bigger salary than the school principal and talk shows devote entire hours to the state of the season. Everyone loves the team when it's winning; when it loses, everyone complains that the school is too concerned with "book learning." The town's happiness rests on the team's shoulders, and sure enough, it gets to the state championship for the climactic showdown against a bigger, badder outfit. Thornton anchors a large cast of young actors including Derek Luke as the star running back and Lucas Black as the quarterback. *Friday Night Lights* is based on a true story, and director Peter Berg (*Very Bad Things*) uses handheld cameras and jerky jump cuts to give the film a documentary feel. You don't learn as much about the boys as you might like, but the football sequences have an immediacy that works. (105m) *Boston Common, Arlington Capitol, suburbs.*

G

★★GARDEN STATE (2004). First-time feature director Zach Braff's sardonic melodrama follows the odyssey of a young man returning home to small-town New Jersey to bury his mother after a nine-year absence. At first, Andrew Largeman (played by Braff, who resembles a young John Travolta) seems a zombie, unmoved at the funeral and distant from his father (an underused Ian Holm). It turns out he's been on a steady diet of Lithium since the age of nine. In LA, his acting career has produced one notable role, that of a mentally disabled quarterback in a made-for-TV movie; it's enough to win the respect of his former classmates back home and the attentions of a troubled waif (a bright-eyed Natalie Portman) with whom he creates a romantic spark. But it's Andrew's reunion with Mark (Peter Sarsgaard, who was so good in *Breaking Glass*), his childhood buddy, that provides the key to his redemption. Now a gravedigger, Mark escorts his old friend into the seamy depths of the New Jersey night. Braff (TV's *Scrubs*) demonstrates a weird visual flair, but his smug script collapses into contrivance before Andrew touches bottom. (109m) *Copley Place, Chestnut Hill, Somerville Theatre, suburbs.*

★★GHOSTS OF THE ABYSS (2003). Near, far, or wherever he may be, James Cameron is always close to *Titanic.* Cameron looks to his Oscar-winning epic for his first big-screen release since 1997, a 3-D IMAX documentary that explores never-before-seen wreckage of *Titanic* (the ship, not Kate Winslet's career), narrated by the film's mock-documentarian, Bill Paxton. Cameron, Paxton, and a group of scientists and historians went aboard a Russian research ship and took two submarines two miles under the ocean's surface to the explore the hulk. Two high-definition underwater remote-operated video cameras were specially created for the film and maneuvered within the ship's wreckage to reveal hidden treasures of the luxury liner, such as the undamaged stained-glass windows in the dining room and a glass and carafe intact upon a shelf in a cabin. Such details are haunting, unlike the phony "ghost" passengers and crew superimposed over the underwater images or Paxton's blithering and self-important voiceover narration. As for the 3-D element, it's mostly a gimmick and distraction and is only briefly used. The underwater exploratory technology is the real deal here but is only cursorily explained; it deserves a documentary of its own without Cameron's bells and whistles. (59m) *New England Aquarium.*

★★1/2 GLOOMY SUNDAY: EIN LIED VON LIEBE UND TOD (1999). Rolf Schübel's film is inspired by a 1930s American song that allegedly drove people to suicide. A few years back, László (Joachim Król), the Jewish owner of the Restaurant Szabó, saved the life of Hans (Ben Becker) after Hans had thrown himself into the Danube. Hans was heartbroken because Ilona (Erika Marozsán), the beautiful woman László now shares with his pianist, András, had rejected him. Hans (Ben Becker) has returned to Budapest resplendent in his SS uniform, but he proves less than grateful as the lovers' fragile ménage contends with the Third Reich. In their favor, perhaps, is the title tune, which in this fanciful version of the actual story is composed by András. He was the Marilyn Manson of his day, for the song became a worldwide hit, inspiring, so the legend goes, countless suicides around the world. (Billie Holiday's version is like a beckoning revolver at 4 a.m.) Schübel's film doesn't quite live up to the song, though its moments of near-farcical melodrama (the opening scene, for one) are tempered by a tone of sardonic irony and wistful weltschmerz. In German with English subtitles. (114m) *West Newton.*

★★LE GRAND RÔLE (2003). The title part in this film from Steve Suissa is that of Shylock in *The Merchant of Venice.* A legendary American director (Peter Coyote) wants to shoot a Yiddish version of the play in Paris; local struggling actor Maurice (Stéphane Freiss) wants the plum role. Somehow the fate of his beautiful wife, Perla (Bérénice Bejo), gets entangled in the reality/illusion of his performance in the film. It's an intriguing idea but ultimately oversimplified into conventionality. In French with English subtitles. (89m) *Saturday at the Museum of Fine Arts.*

★★1/2 THE GRUDGE (2004). Although murky, hoky, and at times ridiculous, Takashi Shimizu's *Ju-on* showed the potential to be an intelligent genre film. Shimizu's Hollywood remake fulfills that potential to a degree, tightening up the reverse/sideways chronological narrative and adding a cast — including redoubtable vampire slayer Sarah Michelle Gellar — that can offer more than wistful resignation in the face of unspeakable evil. Unfortunately, *The Grudge* still suffers from the fatal (for a horror film) flaw of not being scary. The grudge is actually a curse, a lethal evil infecting places where people died in great anger or sorrow. (No surprise that there are post-WW2 places like this in Japan.) Karen (Gellar), an exchange student in Tokyo getting extra credit as a social worker, wanders into one such when she enters a charming house to tend to an elderly American woman. Shimizu unreels the creepy child, the black cat, the croaking phone calls, and other bogus scare tactics from the original, but more intriguing is the cultural conflict and dissociation suggested by the American cast members. Call it *Lost in Translation* by way of *Nightmare on Elm Street* or *The Shining.* That element, plus a small part by Bill Pullman reminiscent of his role in David Lynch's *Lost Highway*, earns this film some grudging respect. (88m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

H

★★★1/2 HARRY POTTER AND THE PRISONER OF AZKABAN (2004). The third and so far best of the *Harry Potter* movies has the advantage of being based on J.K. Rowling's most satisfying book and being directed by Alfonso Cuarón, who breaks director Chris Columbus's death grip on the franchise. The choice of Cuarón was as inspired as it was logical — in films as varied as 1995's *A Little Princess* and 2001's *Y tu mamá también*, his main themes have been the death of innocence and sexual awakening. Although there is, of course, no actual sex in *The Prisoner of Azkaban*, the whiff of puberty is everywhere. Harry (Daniel Radcliffe) and his best friends at Hogwarts Academy, Ron Weasley (Rupert Grint) and Hermione Granger (Emma Watson), are suddenly looking very mature. Hermione and Ron bicker more than usual, with a new undercurrent of puppy-love tension. Hermione, willowy in her pink sweatshirt and hip-hugger jeans, greets womanhood in butt-kicking heroine mode, decking snotty blueblood Draco Malfoy (Tom Felton) for insulting her parentage and saving the day with her "time turner," a gizmo that allows her to change the course of events. As for Harry, there's trouble on the horizon: the mass-murdering wizard Sirius Black (Gary Oldman), an alleged follower of the evil Lord Voldemort, has escaped from Azkaban prison, the Alcatraz of wizard clinks, and word on the street is that the deranged Black is out to kill Harry. In his corner is kindly Remus Lupin (David Thewlis), a friend of Harry's parents, James and Lily, who's been hired as the school's new Defense Against the Dark Arts teacher. Michael Gambon plays Hogwarts headmaster Albus Dumbledore (the role originated by the late Richard Harris) as a caftan-clad old hippie, as mischievous as he is mystical. Emma Thompson, new to the *Potter* roster, is a hoot in her brief turn as hapless Divination teacher Sibyll Trelawney, who exhorts the students to "look beyond" but can't see past her own nose, despite thick glasses that magnify her eyes. Alan Rickman's screen time as Professor Severus Snape has suffered, but he still wrings maximum impact from few words. It's all enough to make you hope Cuarón directs the four remaining *Potter* movies. And while he's at it, maybe he can get hold of Hermione's time turner and go back and work his magic on the first two. (136m) *Arlington Capitol, suburbs.*

★★★HERO (2002). Everything in Zhang Yimou's film takes place between, and around, two figures: a powerful king (Chen Daoming) and a swordsman, known only as Nameless (Jet Li), who seeks to assassinate him. Nameless comes to the king's palace under the pretext of having eliminated the king's three most dangerous enemies, the protagonists of earlier assassination attempts: Sky (Donnie Yen), Broken Sword (Tony Leung), and Flying Snow (Maggie Cheung). Disbelieving Nameless's first version of events, the king probes

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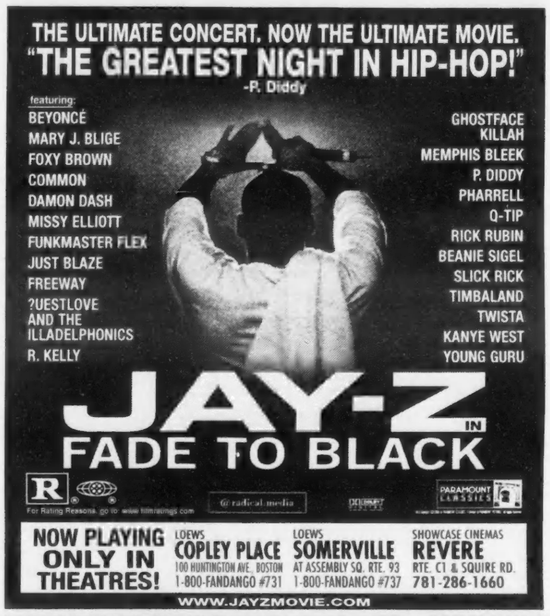

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deeper, and through a process that resembles the elaboration of a conspiracy theory, something like a truth emerges. The prodigious visual work of *Hero* — whose production design, costumes, and cinematography (by Christopher Doyle), splendid as they are, are rendered almost irrelevant by the layers of digital special effects applied over them — helps evacuate time from the film, stylizing the narrative as a game. And though *Hero*'s much-noted "beauty" has no justification other than to decorate a space of fantasy, to commemorate a disappearance, Zhang's calligraphy of the body is primary: Broken Sword's long hair rhyming with his brush filled with red ink (in shots intercut with the elaborate dance of Flying Snow and Nameless as they repel the arrows of the king's archers); Flying Snow swirling as she dies. As the king concludes: "Swordsmanship's ultimate achievement is the absence of the sword" — an absence that, at the end of the film, we see inscribed, literally, on the palace gates. In Mandarin with English subtitles. (96m) *Somerville Theatre (Sunday, Monday, and Thursday), suburbs.*

I

★★★I ♥ HUCKABEES (2004). David O. Russell's film has the coincidence-haunted Albert Markovski (Jason Schwartzman) discovering in a borrowed jacket the business card of "existential detectives" Bernard (Dustin Hoffman) and Vivian (Lily Tomlin) Jaffe, a kind of Nick and Nora Charles for the new age, and signing on with the duo: Vivian will follow his every move and find the missing links in his external life, whereupon Bernard will dissolve those external links altogether, reconnecting Albert with the "blanket," the oneness underlying all phenomena, including that of Albert's illusory ego. He's not their only client, of course: nihilist fireman Tommy (Mark Wahlberg demonstrating what a skilled comic actor he is) has latched onto the dark side of the Jaffes' Buddha Lite philosophy as pitched by Jaffe apostate Caterine Vauban (a gelid Isabelle Huppert). And in addition to Tommy and Albert, who might represent the id and the superego, there's Brad Stand (Jude Law, doing a scintillating impression of an actor in a Howard Hawks screwball comedy), Albert's nemesis, the rising, ruthless star of the all-consuming Huckabees corporation, and the glib, shining embodiment of ego. Between that wasteland and the equally vapid void of secondhand satori pitched by the Jaffes and Caterine, Russell stakes out a turf of non-sequiturs, rapid-fire ephemera, and childlike delight in the sheer insanity of being. He doesn't make a case for saving the world or, for that matter, giving it up altogether. Still, in typographical terms at least, he challenges audiences to grasp the meaning, and appreciate the comedy, of that elusive concept ♥. (107m) *Boston Common, Fenway, Harvard Square, West Newton, suburbs.*

IMAGINARY WITNESS: HOLLYWOOD AND THE HOLOCAUST (2004). Daniel Anker's documentary looks at Hollywood's take on the Holocaust, with narration by Gene Hackman, clips from *The Great Dictator*, *The Pawnbroker*, *Sophie's Choice*, and *Schindler's List*, and interviews with Steven Spielberg, Sidney Lumet, Rod Steiger, and more. (video/92m) *Sunday at the Museum of Fine Arts.*

★★★THE INCREDIBLES (2004). Pixar, the animation studio behind *Toy Story* and *Finding Nemo*, adds to its laurels and then some with this tale of a family of costumed crimefighters. Writer/director Brad Bird's witty take on the domestic lives of superheroes is set in a cheery, postmodern society where frivolous litigation (collateral damage and personal injury) against superheroes had become so rampant that the heroes — much like the mutants in *X-Men* — were legally required to suppress their superpowers and fit in with everybody else. As the film opens, it's 15 years later: Mr. Incredible (Craig T. Nelson), now plain old Bob Parr, has traded his six-pack for a beer gut and is pushing a pencil at an insurance company, and his wife, Elastigirl (Holly Hunter), now Helen Parr, has become a stay-at-home mom supervising a rambunctious trio of super-charged children. Sick of the mundane malaise of suburbia, Bob puts on his Mr. Incredible tights and joins his former sidekick, Frozone (Samuel L. Jackson), in parlaying their bowling night into an opportunity to revive their superhero escapades. One thing leads to another, and without telling Helen, Bob accepts an invitation to a remote island to battle a peevish megalomaniac (Jason Lee) and his omnipotent über-bot. Mr. Incredible proves not as incredible as he used to be, and an angry Helen and the kids have to bail him out. Sure, the world hangs in the balance, but it's the adult-savvy everyday dynamic between Bob and Helen that saves the day. (115m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, Embassy, suburbs.*

J

JOY OF MADNESS (2003). Shot in Kabul, this feature started out as Hana Makhmalbaf's documentary on her sister Samira's *At Five in the Afternoon*, but it soon found its own subject. (Peter Keough's review of the 11th Annual Festival of Films & Music from Iran is on page 3.) In Farsi with English subtitles. (73m) *Saturday at the Museum of Fine Arts.*

K

KILLING SILENCE: TAKING ON THE MAFIA IN SICILY (2004). Boston College professor John Michalczyk follows a group of women in Palermo as they try to take back their city from the Mafia. (50m) *Sunday at the Museum of Fine Arts.*

L

★1/2 LADDER 49 (2004). As a drama about firefighters, *Ladder 49* is so proudly conventional that it makes Ron Howard's *Backdraft* look avant-garde. It's like an old World War II movie, with a platoon of guys male-bonding through practical jokes but showing resolute camaraderie and fearlessness in the face of the enemy, even as their buddies get picked off. There's nobility, sacrifice, no real moral conflict, and no real characters. What suspense there is is built into the film's flashback structure. Jack Morrison (an unusually stolid Joaquin Phoenix), having saved a civilian's life but gotten himself trapped in a burning tower in the process, is reminiscing about his life, which apparently began the day he became a fireman. Can the other firefighters, led by Jack's buddy, deputy chief Mike Kennedy (a miscast John Travolta), rescue him before his flashbacks are over? The elephant in the firehouse here is September 11. Although never mentioned, it informs every frame of the film and implicitly justifies the movie's old-fashioned, flag-waving feeling. The fire effects director Jay Russell has mustered are pretty spectacular; too bad he hasn't lavished similar care on his characters' motivations. It's pretty hard to swallow the aw-shucks pieties of Lewis Colick's screenplay if you've watched Denis Leary's TV series *Rescue Me*, with its penetrating look into the psychology of post–September 11 firemen and its portrayal of its heroes as fully rounded, flawed human beings. *Ladder 49* spends most of its time asking the burning question of what makes firefighters rush into an inferno that the rest of us rush out of, only to have Travolta answer it in a single word: "courage." That'll be $10, please. (115m) *Copley Place, suburbs.*

★★★LIGHTNING IN A BOTTLE (2004). Martin Scorsese atones for his largely miserable 2003 PBS-TV series *The Blues* with this concert film directed by Antoine Fuqua and shot at Radio City Music Hall in February of last year. Scorsese organized the show as a living history of the blues; moving through the decades and the subgenres, it culminates with performances by Buddy Guy, Solomon Burke, and B.B. King. Fuqua mostly puts us on stage or backstage with the artists, which is where we want to be when Mavis Staples, Honeyboy Edwards, Keb' Mo' (standing in for Robert Johnson), Guy, Ruth Brown, the Neville Brothers, Gatemouth Brown and other stars are working in top form or reminiscing about their careers. Obscure ragtime guitarist Larry Johnson finally gets his due, playing a sharp solo version of "Where'd You Get That Sound?" The turns from crossover musicians would seem perfunctory (those from Aerosmith's Joe Perry and Steven Tyler indeed do) if it weren't for Macy Gray's delightfully cranked-up "Hound Dog." Occasionally, the camera angles conjure their own magic: in one beautiful shot, Buddy Guy's fingers seem to tug solar flares from the strings of his acoustic guitar. But with excellent sound and a house-band lineup that includes Dr. John and the Band's Levon Helm, it's the performances that generate *Lightning*'s heat and light. (106m) *Coolidge Corner.*

LULLABY (2003). The second Intifada has seen more than 60 babies killed. In this documentary from Israeli director Adi Arbel, 11 women — seven Israeli, four Palestinian — deliver monologues about their loss. In Hebrew and Arabic with English subtitles. (video/52m) *Sunday at the Museum of Fine Arts.*

M

★★1/2 THE MACHINIST (2004). Brad Anderson, the local wunderkind (he now lives in New York) who made a splash with the romantic comedy *Next Stop Wonderland*, follows up his 2001 psychological thriller, *Session 9*, with this gripping ordeal about a drill-press operator who hasn't slept in nearly a year. When we first meet Trevor Reznik (Christian Bale), he's your typical strung-out Joe: emaciated (Bale lost 63 pounds for the role), disconnected, and running from his past, but just what haunts him is unclear — and that's the mystery that propels the film. By night, Trevor soaks up his endless existence with a slice of pie at an airport diner, post-coital interchanges with his regular call girl, Stevie (Jennifer Jason Leigh), and futile attempts to plod through Dostoyevsky's *The Idiot*. Then Ivan (John Sharian emulating Marlon Brando), the amoral arc welder/specter with a mangled hand, starts popping up everywhere and things go sideways. As moody as *The Machinist* is (the Bernard Herrmann–esque score and pallid, blue texturing go a long way in that regard), the final kick is manipulative artifice and predictable to boot. Nonetheless, Bale's complete immersion into Trevor's afflicted soul and Sharian's Southern-fried freak make the descent into paranoia worth the journey. (102m) *Harvard Square, Embassy.*

★★★★THE MAGIC FLUTE (1974). Instead of opening up Mozart's opera with contrived outdoor scenes, Ingmar Bergman reinvents a stage production, and the result is a sunny, lyrical, altogether joyous film, one of the most successful screen translation of opera. The highlight of the movie is the Papageno/Papagena duet, one of the most glorious (and sexy) celebrations of romance in cinema history. In Swedish with English subtitles. (135m) *Sunday and Monday at the Brattle.*

MAMA'S GUEST (2004). Peter Keough's review of the 11th Annual Festival of Films & Music from Iran is on page 3. In Farsi with English subtitles. (104m) *Friday at the Museum of Fine Arts.*

★★★THE MAN WHO KNEW TOO MUCH (1956). Alfred Hitchcock's remake of his own 1934 thriller shows the master at his best. James Stewart and Doris Day are the couple who witness a murder (the result of an international assassination conspiracy) but have to keep quiet because their child has been kidnapped. There are intense chases, Doris Day's great song "Que Será Será," and the sublime conclusion involving the cymbals player at London's Albert Hall. (120m) *Thursday at the South Boston Branch Library.*

★★★MARÍA, LLENA ERES DE GRACIA/MARÍA FULL OF GRACE (2004). After quitting her job as a laborer and discovering she's pregnant, the title character in Joshua Marston's first feature is faced with a future of little money and fewer options, and when she becomes a drug mule, it seems almost accidental yet perfectly natural. She swallows dozens of heroin-filled capsules and boards a plane from Colombia to New York. Once in America, everything goes wrong, but María, who possesses a feisty nature and intelligence, begins to carve out a place for herself. In the sequence in which she and three other mules — all young women from small rural towns — swallow the drugs, board a plane, and negotiate customs — Marston's attention to detail creates a dread-filled atmosphere that's both realistic and nightmarish, but it's Colombian actress Catalina Sandino Moreno who makes this harsh story uplifting instead of simply pathetic. In Spanish and English with partial English subtitles. (101m) *West Newton, suburbs.*

★★★1/2 THE MUSIC ROOM (1958). Satyajit Ray was never more Chekhovian, or personal, than in this extraordinary tale of a provincial landowner (Chhabi Biswas) who, before selling off his eroding property, decides to throw away his last rupees on an at-home concert of classical Indian music. Much of the film is that splendid, formal bash of ancient instruments and sensuous dance — as pleasurable, and essential, to director Ray as to his swooning nobility. In Bengali with English subtitles. (b&w/95m) *Friday at the Harvard Film Archive.*

N

★★★NAPOLEON DYNAMITE (2004). Jared Hess's feature debut maintains its pure idiot savant inspiration with only occasional lapses into self-conscious inanity. Napoleon (Jon Heder) is a nerd who undergoes the requisite hazing at his backwater Idaho high school, but all that seems negligible in the context of his absurd and unwholesome personal universe, which includes his minute, mustachio'd 31-year-old brother, Kip (Aaron Ruell), who spends his time in a cyber chat room with unseen love LaFawnduh; his oddly Clintonesque Uncle Rico (Jon Gries), who sells plastic dishware while seeking a time machine to return him to 1982 and the day his high-school football team lost the state championship with Rico on the bench; and his pal Pedro (Efren Ramirez), who has a killer bike and is the only kid in school with a moustache. Give it a kick in one direction or another and *Napoleon Dynamite* would fall into the darkness of David Lynch or the crudity of the Farrelly Brothers. As it is, it's one of a kind, and kind of a masterpiece. (89m) *Copley Place, suburbs.*

NO. 17 (2003). No. 17 was the 17th, and only unidentified, victim of a suicide bomber who struck a bus en route from Tiberius to Tel Aviv in July 2002. David Ofek and Ron Rotem conducted their own investigation into his identity. In Hebrew with English subtitles. (video/76m) *Saturday at the West Newton.*

P

★★★★PATHER PANCHALI (1954). Satyajit Ray made his debut with this exquisite film, the first in his Apu Trilogy, about a boy (Subir Banerjee, who has huge, glowing-coal eyes) growing up in a small Bengali village. Apu's father (Kanu Banerjee) is a rent collector and a priest who's seldom at home; his mother (a magnificent Karuna Banerjee) is loving and shrewish, proud and apprehensive, restless and prone to melancholy. Then there's old, decrepit Auntie (Chunibala Devi), who tells Apu and his sister (Uma Das Gupta) ghost stories. This film (whose title means "Song of the Road") is Ray's examination of the wonder and intensity of the domestic, the extraordinary nature of the ordinary; and it already has the kind of emotional fullness most directors need a whole career to get to. In Bengali with English subtitles. (b&w/115m) *Saturday at the Harvard Film Archive.*

★★★★PLAYTIME (1968). One of the most ambitious, complicated films ever conceived, as France's true directorial original, Jacques Tati, puts his perennial comic character, the pipe-smoking Mr. Hulot (Tati), among a group of tourists embarking into modern-day concrete, chrome, and plastic Paris. It's two and a half hours of cerebral slapstick architecture jokes, and many of these stretch deep, deep into the frame. A Tati shot makes Terry Gilliam seem a minimalist, there are so many, many frantic things to look at. "Hulot is not the hero of *Playtime*," Tati has said. "The main character is the decor and the heroes are the people who break it up." In French with English subti-

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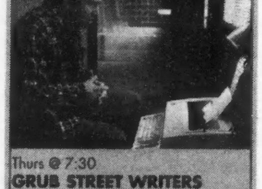

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CO-PRODUCER LAURA MOSKOWITZ MUSIC BY PINO DONAGGIO CHUCKY TIFFANY AND GLEN DOLLS CREATED BY DAVID KIRSCHNER BASED ON CHARACTERS CREATED BY DON MANCINI ANIMATRONIC CHARACTERS AND EFFECTS BY TONY GARDNER EDITOR CHRIS DICKENS VISUAL CONSULTANT RICHARD HOLLAND
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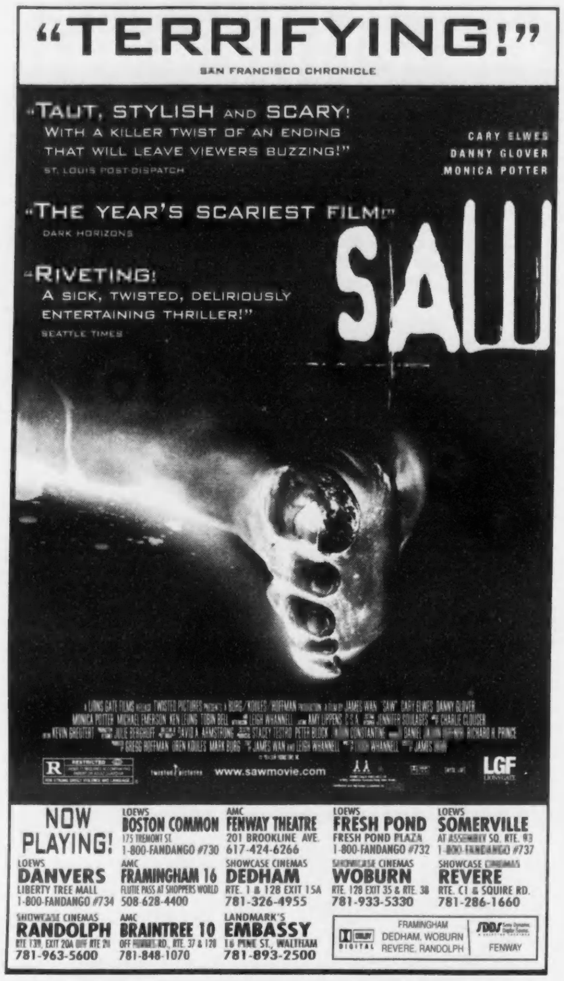
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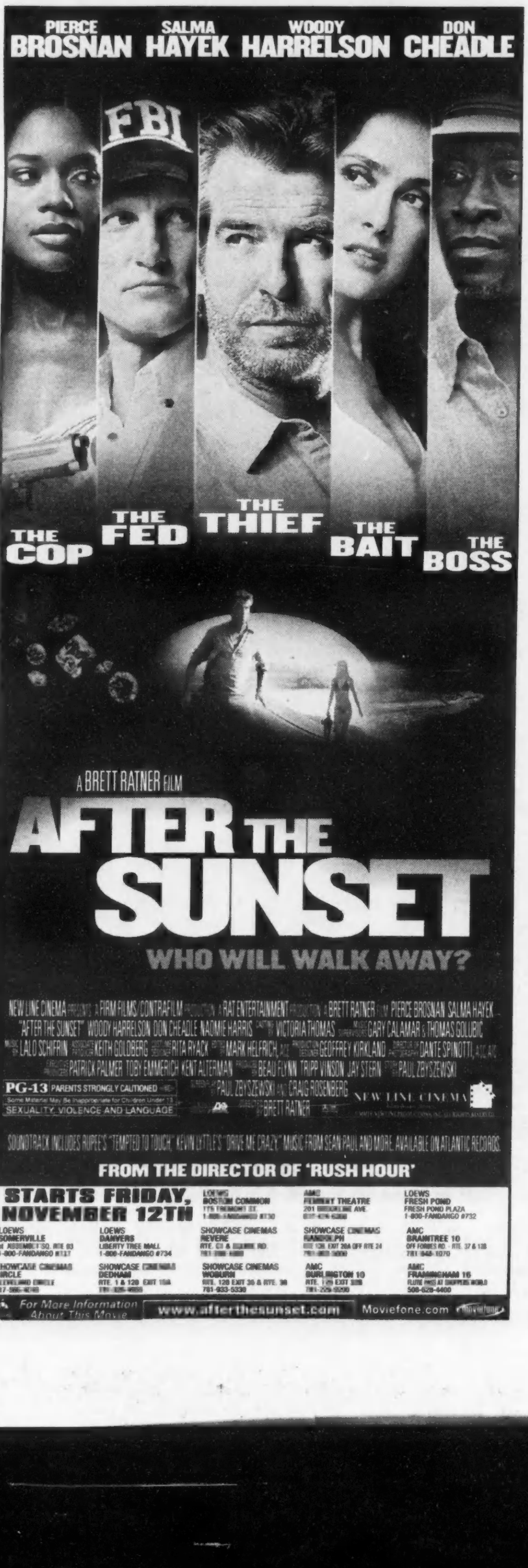
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tles. (152m) *Tuesday and Wednesday at the Harvard Film Archive.*

THE POLAR EXPRESS (2004). Tom Meek's review is on page 5 (108m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★P.S. (2004). Based on Helen Schulman's slight post-feminist comic novel, *p.s.* tells the story of Louise Harrington (Laura Linney), an addled, sexually frustrated Columbia University arts administrator. She spends too many hours hanging out with her professor ex-husband, Peter (Gabriel Byrne), and too much mental energy obsessing about her one meaningful love from decades earlier, a high-school boy who died in an accident. Lo! A college lad (Topher Grace) applying to her Columbia program has the very same name, F. Scott Feinstadt, as the deceased high-schooler, and a similar voice on the phone. Could this be a ghostly reincarnation calling to her from the grave? Soon Louise is chasing young F. Scott and landing him in bed. It's a pretty silly scenario, and further stretched by some unfunny catty scenes when Louise's supposed best friend, Missy (Marcia Gay Harden, uncharacteristically strident), arrives from the West Coast to compete for F. Scott. The best part of *p.s.* is Linney's determined performance, and in particular the fabulous erotic scene in which Louise seduces the passive F. Scott. But the film is a disappointing comedown for director/co-writer Dylan Kidd, who made the edgy indie *Roger Dodger.* (97m) *Copley Place, West Newton.*

Q

★★★★LES 400 COUPS/THE 400 BLOWS (1959). François Truffaut's first full-length film is a melancholy study of an unhappy adolescence, but it's also vibrant, joyous, ebullient — and it ends with what may be the most famous freeze frame in movie history. It touched audiences not only in France but here as well; to this day directors who attempt serious explorations of teenage rites of passage invariably risk comparison with *The 400 Blows.* The hero and Truffaut alter ego, Antoine Doinel, is played by 15-year-old Jean-Pierre Léaud; Albert Rémy and Claire Maurier, both memorable, play Antoine's parents. In French with English subtitles. (b&w/99m) *Monday at the Harvard Film Archive.*

R

★RAISE YOUR VOICE (2004). Directed by tween specialist Sean McNamara, Hilary Duff's new vanity project begins with a quote from Beethoven to the effect that music beats out religion and philosophy when it comes to wisdom. Then it cuts to a teenybopper choir singing Three Dog Night's "Joy to the World." Maybe the filmmakers confused it with the "Ode to Joy," because they seem unaware of any irony. Such ingenuous bad taste and corn make *Raise Your Voice* the camp classic of the current millennium. Duff's Terri is a sweet kid from the sticks with a big talent who wants to go to music school in LA. Her dad (David Keith, here an apparent graduate of the George W. Bush School of Debate) objects. Her mother (Rita Wilson) and aunt (Rebecca De Mornay, whose appearance on a ladder with a blowtorch in the guise of a steel sculptor writes the epitaph to a career) help her fool her dad so she can get away and have adventures with other teen phenoms at the *Fame*-like summer school. Oh, and her brother gets killed in a car crash in which she's injured, so that the headlights of the drunk driver she sees in flashback give her wicked stage fright! Because of the spotlights! The spotlight of fame evoking the beacon of inevitable death — didn't Three Dog Night say something about that, too? (103m) *Arlington Capitol, suburbs.*

★★RAY (2004). What's good about director Taylor Hackford's bio-pic of the ascent of Ray Charles is Jamie Foxx's characterization of the soul-music giant. The early Oscar buzz is hyperbole, but Foxx does have Charles's blindisms, bandstand panache, and modulated patter down. And his slyness. Foxx's Charles plays women as smoothly as he does the piano until, inevitably, his callousness brings things down. At that, Foxx and Hackford seem to be taking it easy on the real Charles, a very prickly character, even though they detail his decades as a junkie and his betrayals of his wife, his family, and his lovers. In this film, as it appeared to be the case in his life, the only thing Charles values more than his own ego is his music. What's bad about *Ray* is Hackford's made-for-TV-movie approach. The story rattles along in clumsy vignettes, flashbacks, and short cuts. Clichés abound; far worse is Hackford's overstatement of Atlantic Records' president Ahmet Ertegun's contribution to Charles's initial discovery of his own style. Kerry Washington charms as Della Bea Robinson, Charles's long-suffering second wife. But Regina King as Margie Hendricks, who stands in for the string of back-up-singing Raylettes that Charles bedded over the years, seems especially constrained by the film's simplicity. (152m) *Boston Common, Fenway, Harvard Square, Circle, suburbs.*

★★RICK (2004). Maybe director Curtiss Clayton shouldn't have shown the snippet of *American Psycho* on a TV screen at the beginning of *Rick*, his postmodern-day updating of Verdi's *Rigoletto*, since it raises expectations that the level of antic nihilism and black humor he's mustered will be sustained. Rick O'Lette (Bill Pullman) humiliates a young woman (Sandra Oh, deserving more screen time) who applies for a job at his Image Corporation, and she curses him. Rick laughs the incident off over martinis with Duke (Aaron Stanford), the young-squirt company head. But of course it comes back to haunt him, especially when a contract killer tempts him to knock off Duke, who's been hitting on Rick's daughter on the Internet. Clayton and screenwriter Daniel Handler (of *Lemony Snicket* fame) make the mistake of trying to turn Pullman's delightful jerk into a secretly wounded sympathetic soul. That and the Christmas setting turn *Rick* into a version of *Scrooged* with no laughs when it's not like an opera with no music but lots of soap. (100m) *Friday at the Museum of Fine Arts.*

★★THE ROCKY HORROR PICTURE SHOW (1976). This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. (100m) *Saturday midnight at the Harvard Square.*

S

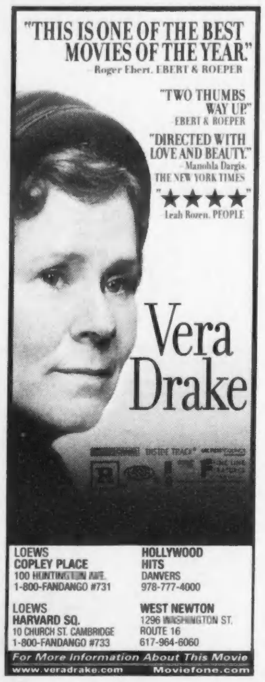
★SAW (2004). The strength of a joke lies in its delivery; so does that of a one-joke movie. Highly praised by the oxygen-deprived audiences at Sundance, *Saw* begins with a diabolical set-up. Two strangers (Leigh Whannell and Cary Elwes) wake up in a disgusting lavatory chained to pipes. Between them is a gruesome corpse, and scattered about are assorted clues and other items. If they piece — or unpiece, as the situation calls for (among the available objects are a pair of hacksaws) — things together in time, they just might escape the doom orchestrated for them by an unknown and apparently omnipotent tormentor. Sounds like a metaphor for life, but first-time director James Wan instead makes it into what looks like a student filmmaker's cocky, sloppy homage to *Seven*, itself an overrated exercise in pretentious pulp. Maybe if the acting were less hysterical (even Danny Glover as a driven and perhaps demented detective is embarrassing), the characters and their fates might arouse emotions other than repugnance and indifference. *Saw*'s punch line is clever, unexpected, and irrelevant; the joke is on anyone who still cares. (100m) *Boston Common, Fenway, Fresh Pond, suburbs.*

★★★★SCHINDLER'S LIST (1993). Steven Spielberg has put aside childish things in this stirring adaptation of Thomas Keneally's book. It's the true story of Oskar Schindler (Liam Neeson), the opportunistic capitalist and Nazi Party member who metamorphosed into one of the greatest humanitarian heroes of World War II: his "list" is a compilation of the names of 1100 Jewish laborers ransomed from Hitler's Final Solution. Besides Schindler, Spielberg focuses also on Itzhak Stern (Ben Kingsley), Schindler's financial and spiritual accountant, and Nazi Amon Goeth (Ralph Fiennes), who rules his labor camp with a cruelty that is both capricious and methodical. "The list is life," says Stern. "Beyond the list is the void." This film reckons with both these enormities, life and the void, examining with unearthly restraint, detachment, pathos, and zeal the ultimate horror, the Holocaust. (b&w/195m) *Thursday at the Coolidge Corner.*

SEED OF CHUCKY (2004). Don Mancini directs the fifth entry in the series; this one stars Brad Dourif and Jennifer Tilly and has a cameo by John Waters. (87m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★★★THE SEVENTH SEAL (1957). Set during the Great Plague, this mediæval puzzle drama from Ingmar Bergman has been an enthralling introduction for many to European symbolic/existential drama. God is dead? Perhaps. The Knight's chess game with Death (who's not above cheating) is one of the key images in world cinema, and the sequence built around the burning of a young witch, influenced by Dreyer's *Day of Wrath*, is equally seminal. And, of course, there's the sublime finale, the Dance of Death — but

Continued on page 38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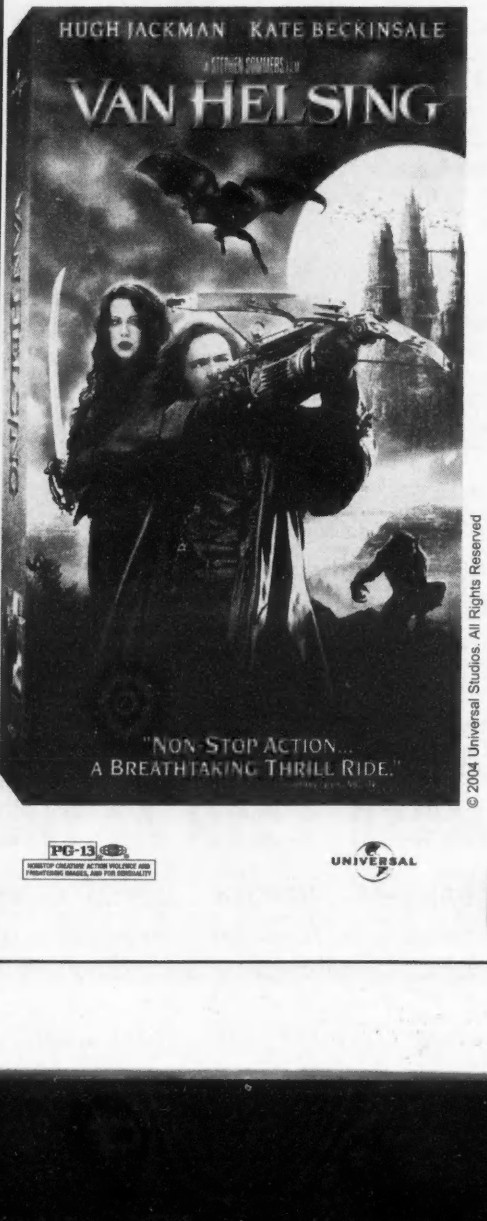
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it's not easy to figure out who's dancing. With Max von Sydow as the Knight, Gunnar Björnstrand as the Squire, Bengt Ekerot as Death, Maud Hansson as the witch, and Nils Poppe and Bibi Andersson as Jof and Mia (Joseph and Maria), the young couple the Knight tries to save. In Swedish with English subtitles. (96m) *Friday and Saturday at the Brattle.*

★★SHALL WE DANCE? (2004). In Peter Chelsom's remake of Masayuki Suo's charming 1996 Japanese comedy, Richard Gere plays an upper-middle-class lawyer who's bored with his life — the beautiful house, the lovely successful wife (Susan Sarandon), the two charming kids. He spots Jennifer Lopez, a ballroom dancer trying to get over professional and personal disappointment, in a window every night as his train passes her dance studio. One evening, on impulse, he checks it out and winds up signing on for a beginning ballroom-dance class. The other students are a disappointing collection of clichés: the overweight guy who sweats a lot, the homophobic creep, the obnoxious girl who can't get a partner. Only Stanley Tucci, as a straight guy who loves ballroom dance but is afraid to tell anyone, feels like a fully formed, if ridiculous, character. Gere plays middle-class malaise well — he carries himself with a worn, tired dignity that seems out of place in this otherwise obvious film. Lopez, for her part, substitutes standing up straight and looking serious for acting; only in her dancing scenes, which conjure her music videos, does she come alive. *Shall We Dance?* gives us characters whose lives are transformed by the beauty and joy of dancing without ever showing us how. (106m) *Boston Common, Fenway, West Newton, Somerville Theatre, Arlington Capitol, suburbs.*

★★1/2 SHARK TALE (2004). Say this for *Shark Tale*: its visuals are amazing. Led by *Shrek* co-director Vicky Jenson, the filmmakers have done a splendid job creating a vibrant underwater city — it's like Times Square with barnacles — that's swimming with life. The fish are fantastic: shimmering, iridescent creatures who represent a leap beyond what the computer animators of *Finding Nemo* were able to accomplish just a year and a half before. *Shark Tale* moves at a lively clip, thanks to the fast-talking patter of its voice actors (especially Will Smith and Martin Scorsese) and a primarily hip-hop/R&B soundtrack that's probably a first for an animated feature. Kids will laugh a lot and make the film a big hit. But as they say on Broadway, no one ever left the theater humming the scenery. In the narrative and characterization departments, *Shark Tale* flounders. Oscar (Smith) is a little fish who's all talk, but when a shark (one of the mobsters who menace the reef city) turns up dead, Oscar takes credit and rides a wave of publicity to fame and fortune. As in the *Shrek* movies, there's satirical potential here, say, to comment on a celebrity culture that elevates people who have no real talents or achievements, but *Shark Tale* expends all its wit on throw-away pop-culture in-jokes and minority stereotypes. Some Italian-American groups have complained about the depiction of the shark mobsters (by such Mafia-tale regulars as Robert De Niro, Michael Imperioli, and Vincent Pastore), but the film is an equal-opportunity offender, with its apparently African-American characters (all hip-hoppers from the 'hood), Jamaicans (two Rasta jellyfish), and one deeply closeted shark named Lenny (he's a vegetarian, but as drawn here and as voiced in a high-pitched whine by Jack Black, he's also one swishy fish). This sort of thing may float above kids' heads, but it shows the movie to be lacking the one thing that *Shrek* and the Pixar films like *Nemo* have had oceans of: heart. (100m) *Copley Place, Fenway, Somerville Theatre, Arlington Capitol, suburbs.*

★★★1/2 SIDEWAYS (2004). Writer/director Alexander Payne's latest is an alternately rollicking and mournful road comedy about the terrors of settling into middle age. Jack (Thomas Haden Church) is about to get married, so his pal since college, Miles (Paul Giamatti) devises a week-long vacation in Southern California wine country as a male-bonding ritual centered on golf, good food, and Miles's hobby, wine tasting. But Jack has other ideas: he wants to enjoy his last vestiges of sexual freedom, and he hopes that Miles, who has sunk into a miserable reclusiveness since his own marriage broke up, can get laid too and loosen up a little. Church (Lowell Mather on the TV series *Wings*) is hilarious; he gets the one-two punch of Jack's puerile sensuality and his hang-dog air of abashment whenever he's chastised. The movie is wise enough to match him up with Payne's wife, the raucous Korean-Canadian actress Sandra Oh, as Stephanie, whom the men run into pouring at a winery — a good-time gal with a vulnerable heart. But Miles is the protagonist, and Virginia Madsen's Maya is the warm-blooded waitress who tempts him out of his emotional hibernation. Their scenes together are superb, even the big one Payne and Taylor can't resist overwriting, where these two aficionados couch their sexual desires and trepidations in a discussion of wine. *Sideways* winds up on a tentative, hopeful note as Miles puts his heart on the line one more time. *About Schmidt* may have catapulted Payne into the ranks of major Hollywood directors, but this is the movie that earns him his place among them. (123m) *Boston Common, Kendall Square, Coolidge Corner, Embassy, suburbs.*

★SKY CAPTAIN AND THE WORLD OF TOMORROW (2004). Noteworthy for its created-on-computer evocation of 1939 New York, Kerry Conran's debut feature is an eye-popping bore. A triumph of Art Deco production design and all-too-studied homage, *Sky Captain* teems with a retro-futuristic jumble of spare parts culled from Republic serials, *Lost Horizon*, *King Kong* and the 1951 sci-fi chestnut *When Worlds Collide*. In the promising opening, with the *Hindenburg III* moored atop a snow-whipped Empire State Building, maladroit reporter Polly Perkins (a shrill Gwyneth Paltrow) enlists former flame Joe Sullivan (Jude Law, rakish yet bland) as she ineptly tries to uncover a plot to kidnap the world's pre-eminent scientists. Soon, this "Sky Captain" and his languid Girl Friday are battling a mysterious army of giant robots with his P-40 Warhawk. What could it all mean? Try pretext: loads of synthetic gee-whiz action awaits, but the novelty will wear thin for all but the youngest moviegoers. Welcome but short-lived relief comes in the perfectly cast form of Angelina Jolie commanding an all-female "Amphibious Squadron." Shot over a scant six weeks at London's "George Lucas Stage," the rest of the actors are little more than puppets in Conran's blue-screen toy box of nostalgia. Lucas would be proud. The rest of you should consider yourselves warned. (107m) *Arlington Capitol, suburbs.*

★★★★SMILES OF THE SUMMER NIGHT (1955). Ingmar Bergman's wonderful comedy uses boudoir-farce conventions, a magical country estate, and a beautifully realized turn-of-the-century feeling to forge an incandescent tribute to man's helplessness in the face of love and desire. Lust and lovemaking have an evanescent quality here, and the reshuffling of partners — like the scene where the superb Gunnar Björnstrand watches from the shadows while his young wife (Ulla Jacobsson), who's never been able to accept him as a lover, elopes with his son (Björn Bjelvenstam) — has a painful underside. Eva Dahlbeck is Björnstrand's mistress and the enchanting young Harriet Andersson his housekeeper. Photography by Gunnar Fischer. In Swedish with English subtitles. (b&w/105m) *Tuesday and Wednesday at the Brattle.*

★★1/2 SPIN (2004). Cryptic title aside, James Redford's directing debut spins a straightforward if over-earnest coming-of-age tale of "half-breed orphan" Eddie Haley (newcomer Ryan Merriman, holding his own among seasoned pros) as it weaves together themes of fractured families and subtle racism in the 1950s Southwest while using flight as its main narrative thread. Shortly after the parents of young Eddie (Max Madore) pilot a plane into an Arizona mountainside, his Uncle Frank (Stanley Tucci) decides he's not the parenting type and leaves Eddie in the loving care of the family ranch manager and his wife (Rubén Blades and Dana Delany). Ten years later, Frank returns to teach the family art of flying to Eddie, who's now in love with Francesca (Paula Garcés) and mired in the obligatory rebellious streak. A series of personal tragedies leads to a new-found maturity as Eddie finds his literal and metaphorical wings. *Spin* never soars, but the fine performances and the good use of a modest budget (as attested by the expansive flying scenes) make it more than just a film by "Robert Redford's son." (107m) *Copley Place, suburbs.*

★★★★STAGE BEAUTY (2004). Based on Jeffrey Hatcher's stage play, Richard Eyre's film lives up to its terrific subject: the moment in English theatrical history when women were finally permitted to act on the professional stage. Charles II (Rupert Everett) commands this revolutionary change at the urging of his working-class mistress, Nell Gwyn (Zoë Tapper). But Eyre's focus is on Ned Kynaston (Billy Crudup), the last of the great Shakespearean female impersonators, and his dresser, Maria (Claire Danes), whose illicit duplication — born of a long-time adoration — of his celebrated performance as Desdemona, in a tavern playhouse, provokes the uproar that initiates a new era. The film's vision of gender as an open-ended adventure makes it robustly funny, generous of spirit, affecting: when Maria, who rescues Ned after she's inadvertently robbed him of his livelihood, finally gets him in bed, their explorations of the overlap between hetero- and homo-eroticism are ticklish and full of wonder. On stage, meanwhile, Ned coaches Maria to play his Desdemona out of her own experience rather than just recycle his performance. He then partners her on stage, and his frightening Othello crashes through the decorum that the presence of real women in the theater has implicitly made *démodé*. Shakespeare practically invented psychological realism; Crudup's Kynaston dramatizes the exciting moment when acting caught up with him. (110m) *West Newton.*

T

★★★TARNATION (2004). Mania is hell. And to watch Jonathan Caouette's agonizing documentation of his and his mother's mental illness is to live through it with them. Combining Super 8 footage that Caouette started shooting at 11 with family photos, clips from cult movies and '80s TV, and a soundtrack that's mellow and melancholy, this nightmarish portrait of abuse and insanity makes you feel as if you were flipping through a scrapbook on acid. The delirium of images and effects tells the story of Caouette's mother, Renee, a child model subjected to numerous rounds of shock therapy who spends her life in and out of Texas institutions. It's an affectionate, affecting ode. But the story belongs more to Caouette himself. He created the film using Apple's iMovie — emphasis on the "i." *Tarnation* is not so much documentary as it is cinematic memoir, an account, for the most part resisting self-indulgence, of Caouette's seemingly unbearable life as he witnesses the rape of his mother, spends time in abusive foster homes, grows up gay in a backward Texas town, gets diagnosed with depersonalization disorder, and lives as though he were in a dream. He turns the camera on himself perhaps to make his life more real, perhaps to make sense of all the chaos. (88m) *Kendall Square, Coolidge Corner.*

HH1/2 TEAM AMERICA: WORLD POLICE (2004). The spectacle halfway through Team America of a down-and-out Gary Johnston, all 22 inches of him, tossing his cookies for the fourth time epitomizes the work of Trey Parker and Matt Stone at its best. There aren't enough such moments, unfortunately. Their epic (at one-third scale) lacks some of the anarchic genius that has given us Mr. Hankie and the Christmas Poo and put Saddam Hussein in Hell as Satan's gay lover. After a "successful" Paris mission in which Team America blasts Osama bin Laden puppets in Paris but also the Louvre and the Eiffel Tower, the Team's creepy head, Spottswoode, recruits actor Johnson to infiltrate the terrorist cells. Johnston's acting convinces almost everyone, from the Chechen warlord harboring WMDs in a Cairo bar to fellow Team members Lisa and Sarah, who are smitten by his charms. But he hasn't convinced himself, especially when the successful Cairo mission results in a terrorist attack on the Panama Canal. Johnston quits and goes on a bender, leaving the others to the devices of the real puppeteer: North Korean dictator Kim Jong-Il. Toward the end, Team America becomes a test of how much you enjoy the sight of Tim Robbins being burnt to death or a gun-toting Janeane Garofalo getting her brains blown out. In better times, those of all ideological persuasions might chuckle at such excess and (one hopes) irony. Until then, you might prefer the comic purity of a vomiting puppet. (105m) Copley Place, Fenway, Fresh Pond, suburbs.

10 ON TEN (2003). Peter Keough's review of the 11th Annual Festival of Films & Music from Iran is on page 3. In Farsi with English voiceover. (87m) *Saturday at the Museum of Fine Arts.*

U

UNTOLD SCANDAL (2004). Peter Keough's review is on page 6. In Korean with English subtitles. (124m) *Kendall Square.*

V

★★VERA DRAKE (2004). Whether you think Mike Leigh's *Vera Drake* is the dour kitchen-sink realist's latest masterpiece (it won the Golden Lion at Venice) or a case of self-parody depends on your take on a scene near the end. It's holiday time in the dank London of 1950, and Vera (jack-o'-lantern-faced Imelda Staunton), out on bail after her arrest for performing illegal abortions, faces a chilly reception at the family dinner table. After all the acid silences, averted eyes, and not-so-veiled accusations, son-in-law Reg (Eddie Marsan), newcomer to the clan, takes a chocolate and says that this is the best Christmas he's ever had. And who's to argue? Leigh's post-war, pre-boom period setting exudes injustice, pathos, and helplessness, and the victimized look on with either slack-jawed, non-comprehending despair or grinning, non-comprehending benevolence. The latter expression belongs to Vera, the saintly matriarch of a sturdy working-class family who has been "helping girls in trouble" with her syringe and cheese grater. Her service has continued for years free of charge and no one's the wiser until one client almost dies, whereupon Vera spends the rest of the movie crying. That's feminism Mike Leigh style, and his manipulative tract is more condescending than compassionate. (125m) *West Newton.*

★★★THE VIRGIN SPRING (1959). Based on a 14th-century legend, Ingmar Bergman's dark tale of a virgin's rape and murder and her father's hideous revenge never fully emerges from the shadow of Ulla Isaksson's schematic script, despite the stark cinematography by Sven Nykvist and good performances of Max von Sydow, Birgitta Valberg, Birgitta Pettersson, and Gunnel Lindblom. It should be a better film: Töre (Sydow) clearly dotes on his blonde daughter (Pettersson) at the expense of his wife (Valberg) and other, dark-haired offspring (Lindblom), and his extravagant anger erupts out of the three rapists having done what he dared not. But Pettersson, who'd played Sanna in *The Face*, is a little neutral in a role that called for Bibi Andersson, and Valberg and Lindblom are reined in, so that at the end, when the title spring gushes forth, it seems that Töre's actions have been validated. Disturbing cinema nonetheless. In Swedish and German with English subtitles. (b&w/89m) *Friday and Saturday at the Brattle.*

W

WATERMARKS (2004). For this documentary, Yaron Zilberman brought together the seven surviving members of women's swimming team from the legendary Jewish sports club Hakoah Vienna, which the Nazis banned after annexing Austria. The director and team member Greta Stanton will be present at the screening. In English, Hebrew, and German with English subtitles. (90m) *Sunday at the Museum of Fine Arts.*

★WHAT THE #$*! DO WE KNOW!? (2004). The cliché'd title is supposed to express wonderment, but the only thing this loose documentary about quantum physics will make you say "What the #$*!" about is the shoddy job it does of illuminating its subject. Highbrow jargon, platitudes, and existential technobabble spew across the screen from expert talking heads as the topic bounces from possibility to density of matter to alternate reality and, eventually, God and sex. The most "unreal" segments, however, are the enactments of the principles dramatized in the banal daily doings of Amanda (Marlee Matlin, the deaf actress who won a Best Actress Oscar for *Children of a Lesser God* back in 1986), a hard-working photographer who spends the entirety of the film looking perplexed and beleaguered. Most of the vignettes are so woeful, they're laughable; a few rise to the level of inadvertent camp. The best you can do is think of *What the #$*!* as an ersatz redux of Errol Morris's *A Brief History of Time* (1991). It seems directors William Arntz, Betsy Chasse, and Mark Vicente felt that some brazen sex and a riotous Polish wedding might further clarify the arcane concepts. They don't. (111m) *Embassy.*

★★★WILD STRAWBERRIES (1957). Ingmar Bergman's serene, elegiac account of an old and distinguished man's voyage through the haunting worlds of his dreams and his past. The movie is a bit too tricked up with symbols, but the great Swedish director Victor Sjöström gives a very moving performance in the lead role. With Ingrid Thulin and Bibi Andersson. In Swedish with English subtitles. (b&w/97m) *Tuesday and Wednesday at the Brattle.*

★★★★THE WORLD OF APU (1959). The final entry in the Apu trilogy may be Satyajit Ray's most amazing film. Apu (a brilliant performance by Soumitra Chatterjee), now a university graduate with no direction to his life, attends the arranged wedding of a friend's cousin. When the bridegroom turns out to be insane, Apu steps in as a substitute to save the family's honor. What he doesn't bargain for is that he'll fall crazily in love with his wife (Sharmila Tagore), and that her death in childbirth will shake him to his roots. By the time the film has moved to its great final act, you might feel the way you do at the end of Shakespeare's *The Winter's Tale* — devastated, restored, altered. In Bengali with English subtitles. (b&w/117m) *Saturday and Sunday at the Harvard Film Archive.*

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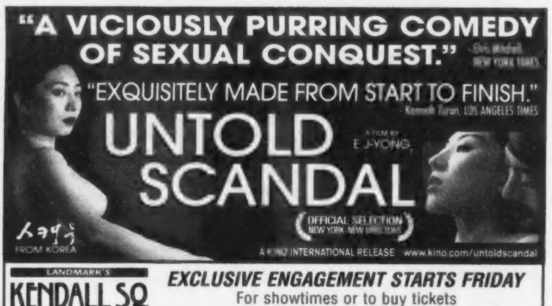
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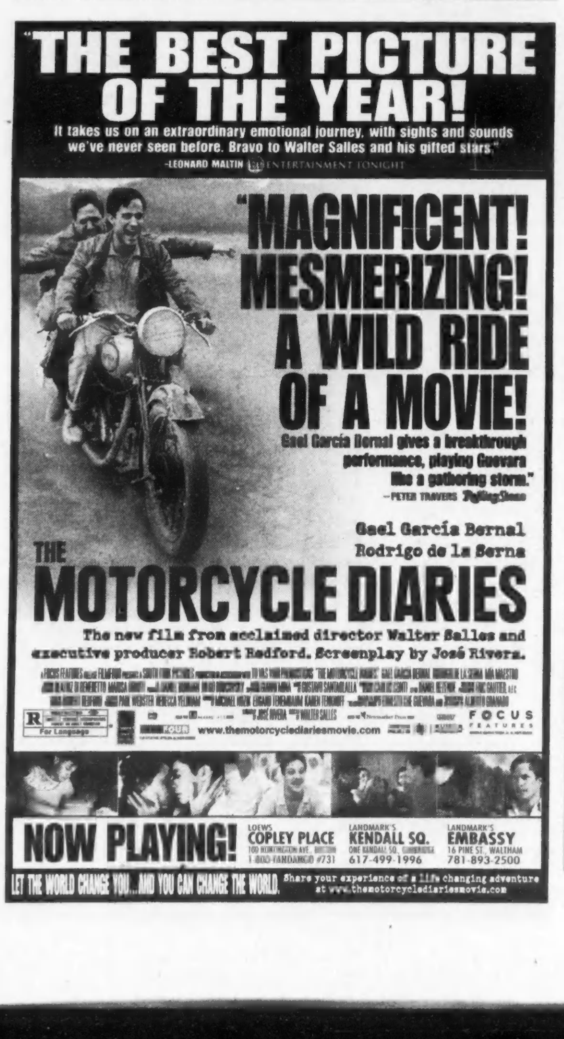
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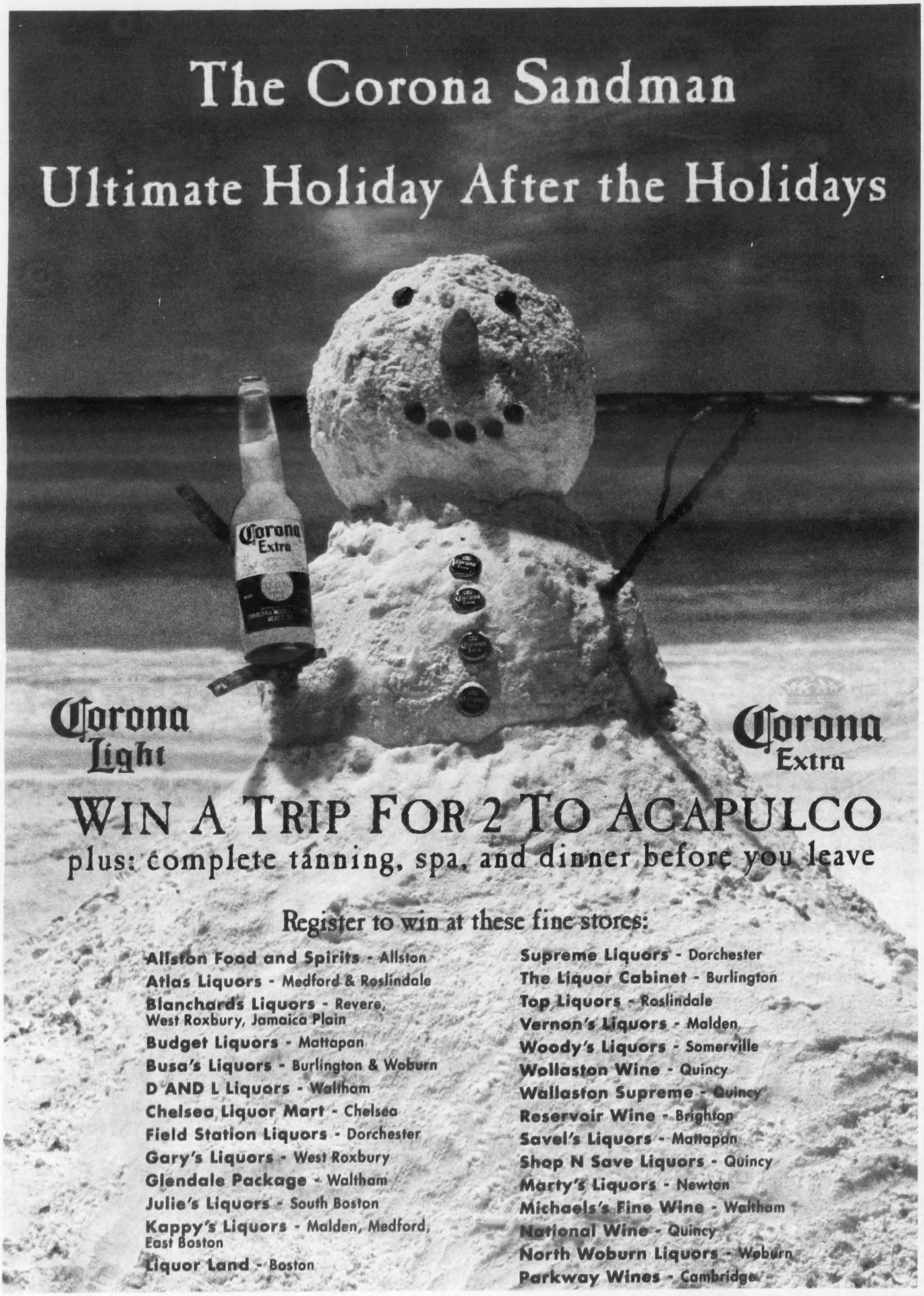

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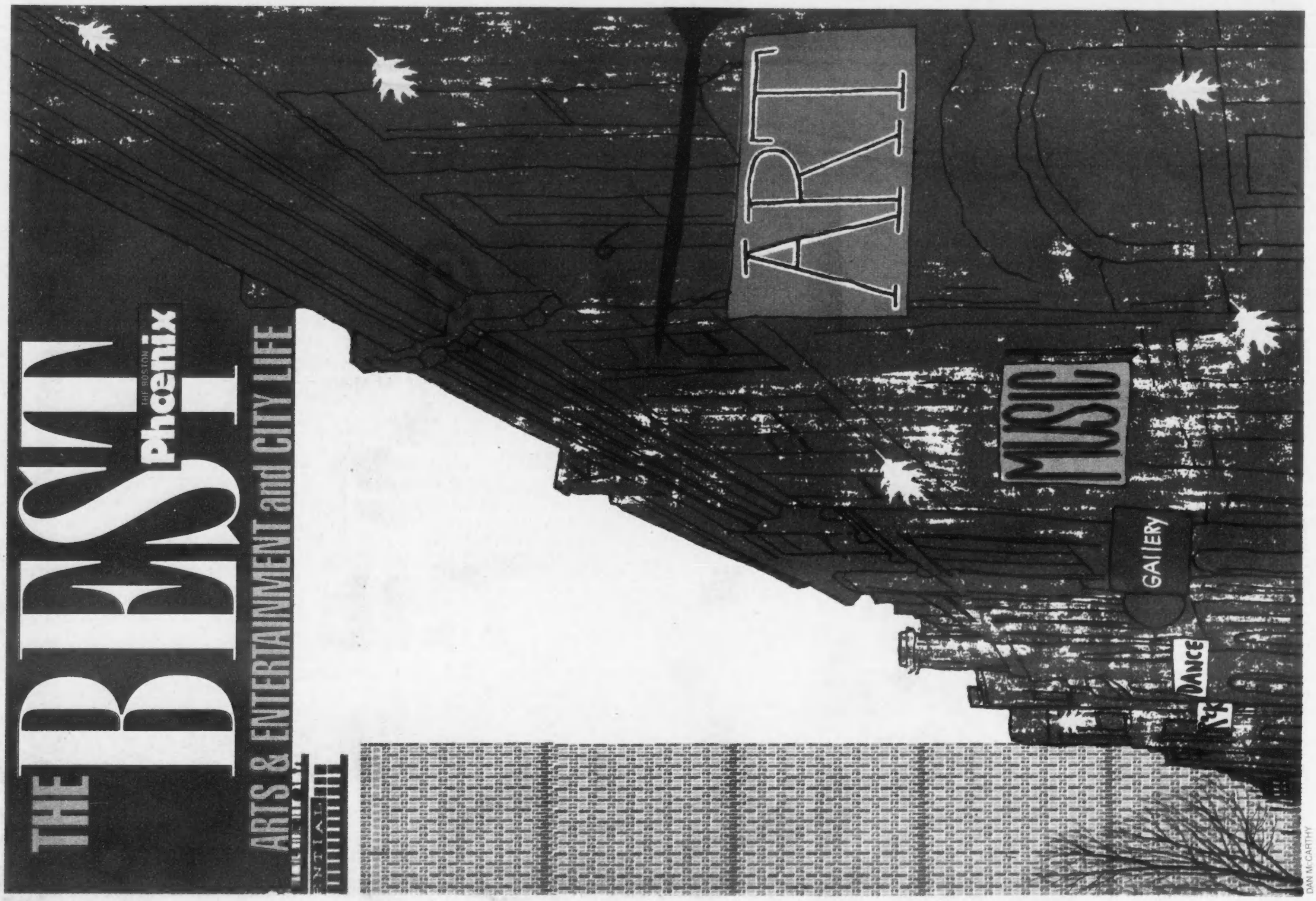
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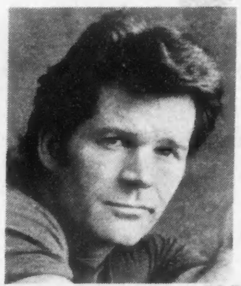

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arts & entertainment

JOE KEINBERGER

THE GOOD, THE BEST, AND THE GOODEST

By Jon Garelick

THE LONGER I write about the arts, the more I find I'm just as happy to have artists tell me how they got to whatever place they happen to be in, how they came to make their art, as I am in sitting around analyzing the art they've made. There was the "free improv" saxophonist David Gross, perfectly happy to switch from child-day-care worker to paralegal, with no expectation of making a living with his music. "I do feel like, you know, we're trying to fucking just make music," he told me. "It's not like flavor of the week. And that's because nobody's going to make a living from it. There's freedom in that. There's no reason to do anything else but exactly what you want."

Similarly, there was Brian Carpenter, of the local band the Beat Circus, who maintains his day job as a computer programmer because "I never wanted music to be a job."

Carpenter's story got bigger the more he talked — not longer, but deeper. As a musician, he wanted only to improvise — with no notion of what kind of music he ultimately wanted to make or what kind of band he wanted to lead. After moving from central Florida in 2001, he was immediately stunned by the quality of talent he found in Boston, and by local musicians' openness about joining him in a completely undefined musical project. Of the musical scene in Florida, he said, "If it wasn't a well-paying gig and it didn't offer them something tangible, then they weren't interested." In Boston, he found players like Jim Hobbs, Brandon Seabrook, and Jerome Deupree, who were up for anything, and would respond to someone they didn't know based on nothing more than a phone call.

In Florida, he had studied classical trumpet, learning from exercise books "black with 32nd notes." Now he was making a kind of original, avant-garde circus music, playing slide trumpet, pursuing his interests in theater, comedy, and film (he's two years into production on an Albert Ayler documentary), and hooking up with Amanda Palmer and the Dresden Dolls cabaret scene, the burlesque-revival crowd. For him Boston was a place where you could pursue anything, and it wasn't hard to find other artists as serious as you were.

> **'Monk didn't always prefer the supercharged players. Not necessarily. He didn't necessarily want the hottest thing going. But he wanted the goodest thing going, the rightest thing going, the thing that was happening.'**

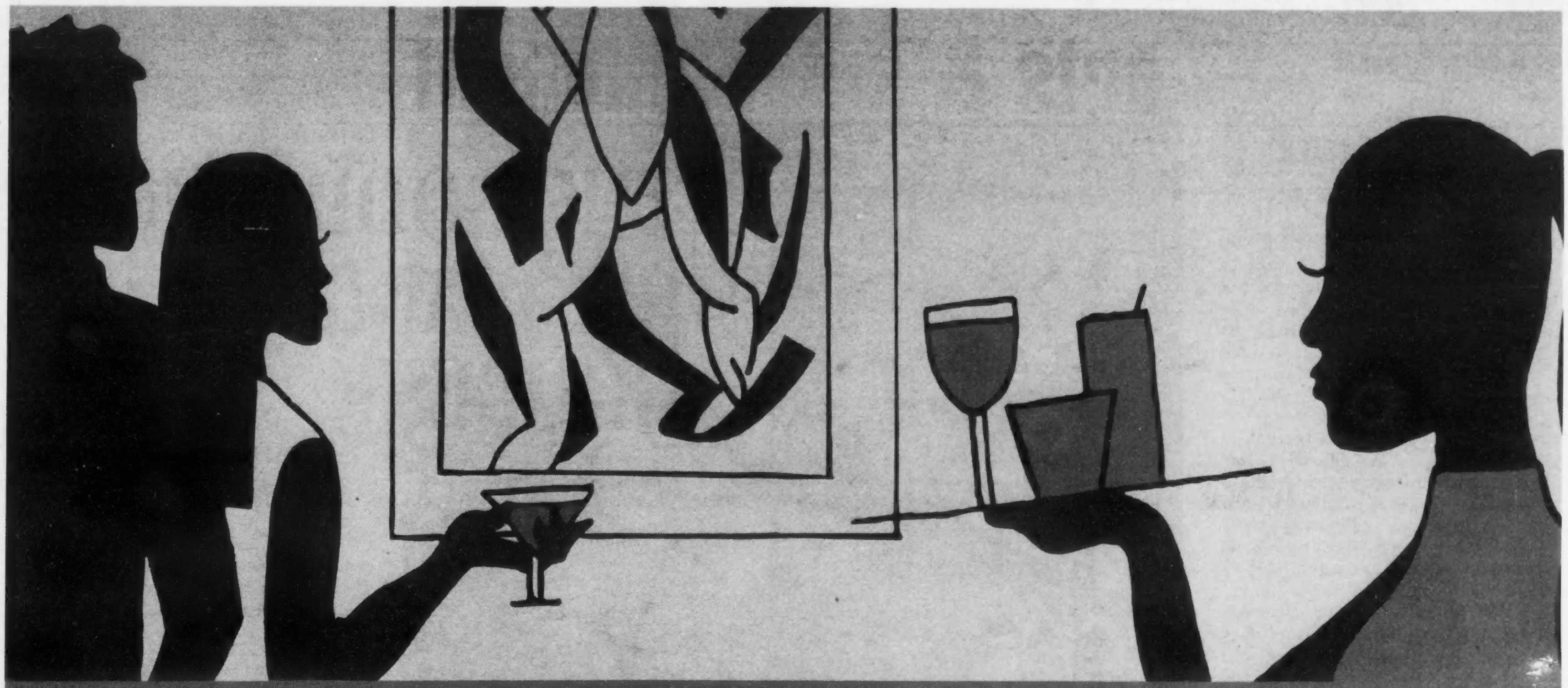
When I listen to stories from people like Gross and Carpenter, about their relationships with overlapping circles of artists, I'm reminded of a story I heard from the jazz musician Steve Lacy, who had lived for 30 years as an American expatriate and worked with a disparate crew of like-minded musicians, poets, painters, and dancers before choosing Boston as his port of entry, and his home, upon returning to the US. Lacy (who taught at the New England Conservatory and died last June 4) had an extensive knowledge of the music of Thelonious Monk — music that he had not only studied, but learned firsthand in Monk's band. Once, in a public forum, a questioner asked Lacy why Monk had sometimes used musicians who weren't up to the demands, the originality, of his music — if, say, they were playing a Monk tune that was a B-flat blues, they simply improvised on a standard B-flat blues instead of the very particular tune Monk had written.

"Well, first of all, Monk only wrote three B-flat blues," Lacy said, addressing the facts. " 'Straight No Chaser,' 'Blues Bolivar Ba-lues-are,' and 'Blue Monk.' " But, in particular, the questioner wanted to know why Monk stuck with the tenor saxophonist Charlie Rouse, when there may have been other, better players out there.

Lacy was for a moment taken aback. "Why, sure, he kept Charlie Rouse for *how* many years?" Then he continued, "Monk didn't always prefer the supercharged players. Not necessarily. He didn't necessarily want the hottest thing going. But he wanted the *goodest* thing going, the *rightest* thing going, the thing that was *happening*. And what Monk valued was the minuscule changes that go on night to night from a beloved person. Not the flash from out of the blue once in a while. No, but it's a kind of love, a kind of continuity, where you play with the same people and every night it unfolds a little bit. And there's always something new. Not a whole lot like that, but *some*thing. And then some nights it's really fantastic. But it's always ongoing. And that's what Monk valued was that kind of fidelity and that kind of continuity, and that is another kind of swing.

"But at the same time, I know that his favorite horn player was Sonny Rollins. And Sonny Rollins understood his music certainly as well as Charlie Rouse did, and in a sense could play rings around Rouse. But, Sonny Rollins wasn't always available. Whereas Rouse stayed with him. Rouse loved him and stayed with him for all those years. *That's* what's happening." ■

Jon Garelick can be reached at jgarelick@phx.com.



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EDITORS' picks

Best way to forget July is boiling you

Yes, the summer is too short in New England, and yes, you should be outside reveling in nature. But when it's 90 degrees with the kind of humidity that suggests underwater breathing, who really cares about nature if there's air conditioning to be had? Our favorite climate-controlled adventure is the Museum of Fine Arts' annual **French Film Festival**.

Spanning nearly the entire month of July, the festival offers daylong smorgasbords of films by noted directors like Catherine Breillat and Patrice Leconte, and starring icons like Isabelle Huppert and Daniel Auteuil, as well as artists you've never heard of (yet). Some great films (like *See How They Run*) will otherwise get no American distribution, while others (such as *Intimate Strangers*) will get wide release — though, when they do, you get to boast you saw them first. Over the past few years, the slate has included some clunkers (like *Grand école*), but that only proves that the French occasionally make a bad film too. As long as it's cool in the theater, we'll deal.

French Film Festival, Museum of Fine Arts, 465 Huntington Avenue, Boston, (617) 267-9300; www.mfa.org.

Most true-to-itself theater company

In Boston's small theater scene, few companies hang entire seasons on plays you've never heard of. But few companies are as singular (and as refreshingly odd) as **Rough and Tumble Theatre**, which aspires to "theatre that doesn't suck." Skeptical of making theater some pointedly noble exercise, Rough and Tumble presents original work — either pieces created within the group itself, or unknown outside works adapted in company style.

The results have always been charming, from *You Know Why You're Here*, the high point of Boston Theater Marathon 5, to *Silent Movie Play*, a villain-and-damsel melodrama complete with live piano accompaniment. But Rough and Tumble reached a new level with *Backwater: A Movie Play*, in which it adapted an unproduced screenplay into a poignantly whimsical stage play that replicated such film conventions as panning shots and close-ups. Word of mouth was so good for that show, in fact, that the box office had to turn people away by the final weekend, proving that some risks are worth taking.

Rough and Tumble Theatre, www.rough-and-tumble.org.

Best metamorphosis of a pukey frat-boy bar into an indie-rock haunt

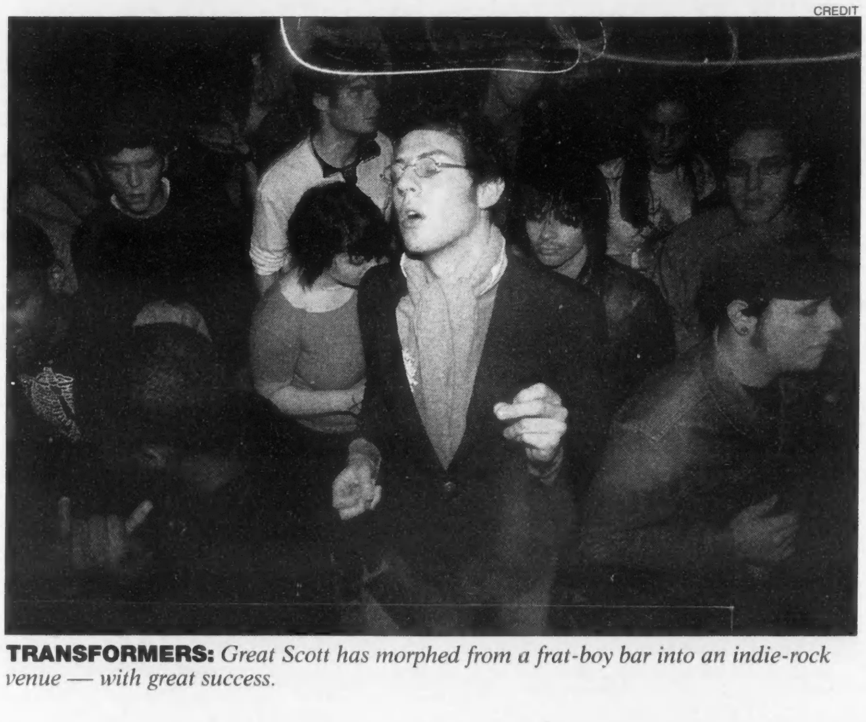
Five years ago, the Allston bar **Great Scott** was a hook-up joint for blond college girls, white-hatted meatheads, and underage dorm rats brandishing their elder siblings' IDs in hopes that bouncers would believe they were 32. But ever since May of 2003, when Carl Lavin relocated "The Plan" — an indie-rock club night with the decks manned by Lavin and Victoria Woodword — from the Westway (a/k/a Hideaway Pub) to Great Scott and later took over booking the venue, the Harvard Avenue watering hole has morphed from a frat-boy sports bar to a bona fide rock venue. With Honeypump event-planner Ben Sisto and EXiMiOUS Productions' Debbie Nicholson scheduling acts for other nights, Great Scott has become one of the best places around to see shows, hosting everyone from indie-rock elder statesmen the Wrens and noise demigods Lightning Bolt to Vice Records' duo Chromeo. The proportion of barflies who can string a guitar may have risen drastically, but the ghosts of Great Scott's curved-brim past still linger: among the wall of Hollywood-star headshots are two framed *Sports Illustrated* covers documenting Boston College's late-'90s basketball and football heroics. The pukey college kids are gone, but not forgotten.

Great Scott, 1222 Comm Ave, Allston, (617) 566-9014.

ERIC LEVIN

KEEP A SECRET: *Chris and Dave Walsh's Great & Secret Show is a comedy winner.*

CREDIT



TRANSFORMERS: *Great Scott has morphed from a frat-boy bar into an indie-rock venue — with great success.*

Best place to wear your pearls and chaps

Call Boston Puritan if you like, and loudly bemoan the early-closing bars. But the Theater Offensive, the queer theater company now approaching its 16th year, proves that Boston can shed its buttoned-down demeanor when it so chooses. This is most clearly in evidence at **ClimActs**, Theater Offensive's annual gala. It's like no other party in town, with hundreds of diverse celebrants taking over the Cyclorama at the Boston Center for the Arts — and everyone dressed (or undressed) to kill. A Back Bay socialite may well be nibbling Brie with a go-go boy clad only in latex body paint, while Ryan Landry bellies up to the bar behind Paul Vogel. Abe Rybeck whips up a frenzy of bidding for auction items like a safari, a spa day, and — this past year — a "fluffer" package (ahem). With queer kids, politicos, and everyone in between burning up the dance floor, it's truly the can't-miss party of the year.

Theater Offensive, theateroffensive.org.

Best place for Barbie to study her family tree

There's a train room, with operating layouts of 12 trains in various gauges, and an impressive display of toy soldiers. But the real treat here is for your inner — or outer — little girl. The **Wenham Museum**, the historic core of which is the childhood home of serious doll-collector Elizabeth Richards Horton, houses an extensive and fascinating display of miniature persons, including dolls modeled after Julia Ward Howe (with sheet music for "The Battle Hymn of the Republic" in her lap), General Douglas MacArthur, and the Dionne quintuplets as rendered by Madame Alexander.

Horton, who bequeathed the museum to her dolls in 1922, began her collection with a doll made from peanuts. He's here, along with everything from an ancient Egyptian funerary figure, elaborately garbed French and German bisque dolls, and early-American cloth dolls and Native American kachinas. A leisurely walk through the collections — including the International Doll Collection assembled by Horton, which is anchored by Miss Columbia, a 19-inch rag doll who traveled the world between 1900 and 1902 to raise money for needy children — provides a neat history of the doll-making craft, along with a gander at some pretty exquisite antecedents to the Cabbage Patch. And yes, Barbie, three of your progenitors are here.

Wenham Museum, 132 Main Street, Wenham, (978) 468-2377; www.wenhammuseum.org.

Best comedy escapist

Is life imitating art? Much like Escapo — their mysterious escape-artist character —

Continued on page 8

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Continued from page 6

comedians Chris and Dave Walsh have been breaking out of their traditional comedy venues over the past year.

While their ensemble the **Great & Secret Show** continues to hold court late Thursday evenings at the ImprovBoston Theater in Cambridge, the Charlestown brothers have taken their show on the road to rock and jazz clubs, theaters, and colleges and universities. In August, the Great & Secret Show headlined as part of the Regattabar's popular summer comedy series. And the brothers have also been booked for Jimmy Tingle's Off Broadway Theater, the Paradise Rock Club, and the Middle East.

Dave Walsh says that while he and Chris will continue to work traditional stand-up venues, their show particularly benefits from the special energy that rock and jazz audiences provide.

The Walsh brothers and the Great & Secret Show, www.walshbrothers.org.

Best real local rock reunion

Yeah, the Pixies have been getting all the press for a reunion that's come as a pleasant surprise to the thousands of fans who didn't get how cool they were until long after Black Francis had changed his name to Frank Black and gone off on a solo career, and Kim Deal had joined forces with her sister to become the Breeders. But it's been ages since Black, Deal, or either of the other two Pixies actually lived in Boston. So the local rock reunion that's proven to be just as pleasant a surprise has been **Mission of Burma**, the trio who were so far ahead of their time before they broke up in the early '80s that it took the better part of decade for bands like R.E.M. and artists like Moby to catch on to how cool their particular brand of avant-post-punk really was. And not only have bassist Clint Conley, guitarist Roger Miller, and drummer Peter Prescott rejoined forces for a couple of tours and a bunch of big festival gigs, they even recorded a great album of new material for Matador, *onOFFon*. And they all still live right here in the Boston area.

Mission of Burma, www.missionofburma.com.

Best collision of camp and Joan Crawford since *Mommie Dearest*

Beginning November 19, SpeakEasy Stage Company presents the Boston premiere of ***Johnny Guitar: The Musical***, a 2003 Off Broadway hit based on the unlikely 1954 Nicholas Ray feminist Western. The film pitted Crawford's tough-sultry saloon-keeper against Mercedes McCambridge's propertied old harpy for control of a frontier town, with Sterling Hayden as the enigmatic title character whose immortal utterances include "There's only two things in this world that a real man needs: a cup of coffee and a good smoke." Nicholas van Hoogstraten's stage version, which won the 2004 Outer Critics Circle Award for Best Off-Broadway Musical, adds a score by Martin Silvestri and Joel Higgins that mixes 1950s country, lounge, and rock music into the cult classic. No word on whether John Kuntz will play Ernest Borgnine's character or if Ryan Landry, coat hanger across his shoulders, will stand in for Crawford.

SpeakEasy Stage Company's Johnny Guitar: The Musical, *Roberts Studio Theatre at the Boston Center for the Arts, 527 Tremont Street, Boston, November 19 through December 18. Call (617) 933-8600.*

FLIP SKATEBOARDS
HELL ON WHEELS

UNDER WRAPS: *you may not have heard of local band Lock and Key yet, but we're betting you will.*

Best Disney-film appearance by a suburban band that only sings about girls, cars, and getting girls into cars

MTV featured **Waltham** (the band, not the city) in one of its "You Hear It First" segments, intermittent news clips that have also hyped the likes of Joss Stone, the Darkness, and the Rapture. But we'd bet a buck you didn't hear about the suburban arena rockers on the music channel first. Around these parts, Waltham have been emulating "Jesse's Girl"–era Rick Springfield since the late '90s, the band's five members brought together by their unironic love of cheesy '80s rock, Camaros, and women (their repertoire includes songs titled "Cheryl," "Diana," and "Maria"). They finally signed to Rykodisc this past summer, but a less-reported development was Waltham's role in Disney's *America's Heart & Soul* (2004), a slice-of-life documentary about Americans overcoming adversity. (The Waltham boys qualified because they still function in the rags part of the rags-to-riches story.) When it opened in July, *America's Heart & Soul* became a kind of anti–*Fahrenheit 9/11*, with its "inspirational" profiles of a blind ice-climber, a gospel singer, and Rick and Dick Hoyt, the father-son team that runs the Boston Marathon every year. But Waltham aren't relying on their Disney cameo for promotion; in fact, the band's Web site doesn't even mention the movie. Strange to think they'd be embarrassed — this is a band, after all, with no qualms about performing songs like "All I Want Is You."

Waltham, www.walthamtheband.com.

Best revival of an arcane Russian term

Back in tsarist Russia, the art-parched locals would look forward to the arrival of the balagans, roving theater troupes that would impart the latest in free expression and thrilling entertainment. In these days of canned movie sequels and cable TV, the closest we might get to that experience is the **Balagan Experimental Film & Video Series in the Coolidge Corner Screening Room**. It was founded in 2000 by Jeff Silva and Alla Kovgan, two local filmmakers who saw no reason why the public at large shouldn't be exposed to the delights and revelations of independent and avant-garde filmmaking. Among recent screenings have been retrospectives of the works of the late Stan Brakhage; a program of shorts by Peter Kubelka, including an appearance by the legendary filmmaker himself; a series called "Film As Subversive Art," after the groundbreaking book by critic Amos Vogel; and a special program tied in with the Jewish Film Festival. Heady stuff for an age in which cinema's biggest crisis is the future of Ben Affleck's career.

The Balagan Experimental Film & Video Series at the Coolidge Corner Theatre, 290 Harvard Street, Brookline, (617) 734-2501; www.coolidge.org/balagan/index.htm.

Best local band you probably haven't heard of . . . yet

Most young bands record a demo of their first five or six good songs and then send a few dozen copies off into the void (otherwise known as the A&R departments of the indie labels that get hundreds of such demos a month). But once in a blue moon, someone at one of those labels actually listens to the demo, hears something special, and a band that's still struggling to get Tuesday-night gigs at T.T.'s suddenly has an EP out on a highly regarded indie label. Such is the story of **Lock and Key**, an earnest, punk-inflected foursome with a bit of an emo edge, who caught the ear of the folks at the lauded North Carolina label Deep Elm. The label released that demo as *No Fate*, which came out in April. Now Lock and Key have put out a bona fide full-length, *Pull Up the Floorboards*. With the Deep Elm stamp of approval, it's a fair bet they'll be headlining shows in other cities across the country.

Lock and Key, www.lockandkeyrock.com.

READERS' picks

Best after-hours spot

No need to stop the presses for this year's readers' pick for the best place to dilate the night. Kneeland Street's **News**, around the corner from South Station, takes this category for the second year running. Open from 5 p.m. to 4 a.m., this shape shifter morphs from diner to coffee shop to bar to sleek lounge, and can embody all the establishments at once. You can order anything from pancakes to grilled swordfish, apple pie à la mode to puffy fried shrimp, and there's never a shortage of reading material. Wednesday night is ladies' night at News: from 5 to 11 p.m., women can enjoy a three-course meal for free. That might not be late-night, but it's certainly a newsworthy deal.

If there's ever a time when Bostonians are aware that they're not, in fact, in New York, it's 'round about 1:30 in the morning. The bouncers have cleared the bars, last-call light-blinks seem hours ago, the subway tracks have long since hushed. In this city, after a certain time of night, our social lives consist of Store 24s and 7-Elevens. If you're looking for nachos with cheese from a pump, you're in luck. Otherwise, *Phoenix* readers pick the sultry and sophisticated **Noir** as their Cambridgeside spot for one last nightcap. Here on the ground floor of the Charles Hotel, you can linger with a cocktail until 2 a.m. any night of the week. "Designed to reflect the intense, decadent atmosphere of 1940s nightlife," according the lounge, Noir is not the type of hotel bar you'll find at Howard Johnson's.

News, 150 Kneeland Street, Boston, (617) 426-NEWS, www.newsboston.com; Noir, 1 Bennett Street, Cambridge, (617) 661-8010, www.noir-bar.com.

Best art-film house/series

Maybe *Ghostbusters* is your favorite movie. Or perhaps you own Ingmar Bergman's collected works in duplicate. Either way, you don't have to be a snobby cinéaste to know the **Brattle Theatre** consistently screens the boldest range of films around, and it's a

Continued on page 10

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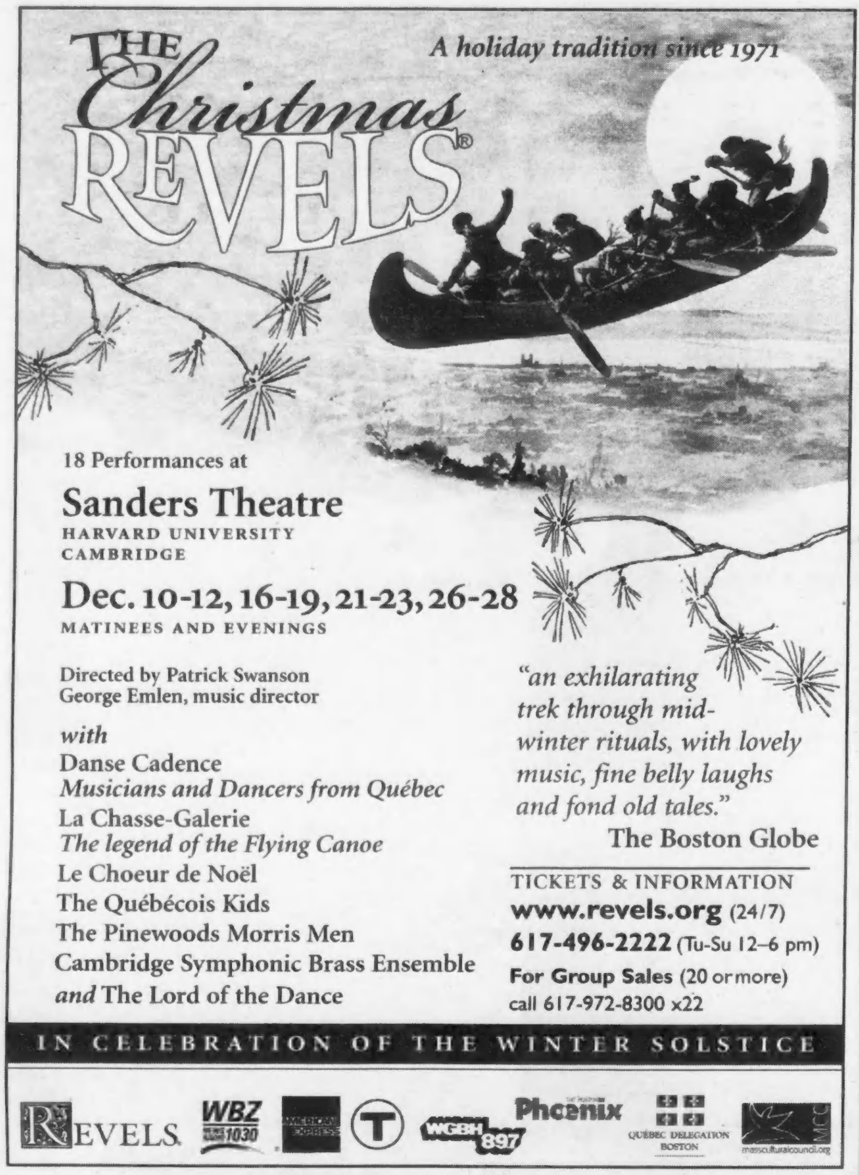
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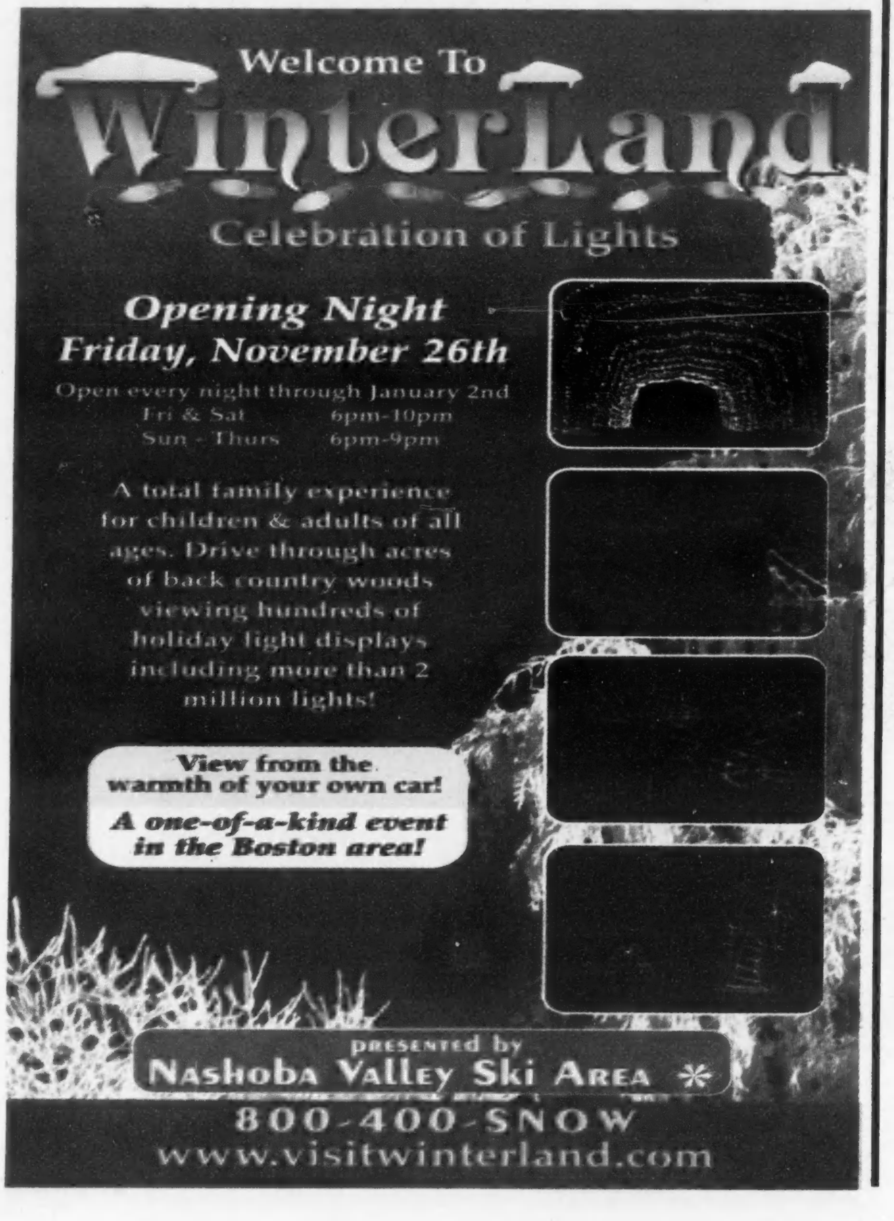
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arts & entertainment

Continued from page 8

perennial *Phoenix* readers' pick for the best place to see the movies you won't find in the stadium-size cineplexes. Recent series and festivals include "John Waters: King of Cult!"; the Boston Fantastic Film Festival; and ResFest, the edge-of-the-envelope digital-film touring showcase. The director's cut of *Donnie Darko* had a run at the Brattle, which also was the only place around to catch Catherine Breillat's agonizing *Anatomy of Hell*. For the past 50 years, the Brattle has been blending classic, cutting-edge, and independent films, and its repertory is the most varied in town, earning it a reputation not only with *Phoenix* readers, but with film aficionados around the country.

While the Brattle tends toward loftiness in its cinematic stylings, the **Coolidge Corner Theater**, a repeat winner in our readers' poll, generally screens films with a little more funk, showing the cultish, the campy, the cool, the underground, and the decidedly un-Hollywood. From docs to shorts to sci-fi fests, the Coolidge champions boundary-blurring and cutting-edge work, as well as local filmmakers. The restored Art Deco theater recently screened its Films To See Before You Vote Festival; a 13-hour slasher fest for Halloween; plus *Kinsey* and *Sideways*. Like its kung fu classics on the weekend, the Coolidge, according to *Phoenix* readers, kicks serious ass.

Brattle Theatre, 40 Brattle Street, Cambridge, (617) 876-6837, www.brattlefilm.org; Coolidge Corner Theater, 290 Harvard Street, Brookline, (617) 734-2500, www.coolidge.org.

Best art gallery

You're walking down Cambridge Street on a recent evening in Inman Square. You see a bundle of people congregating outside a doorway. There's no defining the crowd: it's young, it's old, it's spiky-haired, it's ponytailed, it's hip, it's hippie, it's geeky, sleek, artsy, abnormal, and mainstream (whatever that means). Nothing attracts a crowd like a crowd, so you stroll a little closer. You peer in the windows, through the door. There's something going on in there. It's experimental improvisational jazz. It's a girl with a guitar. It's a subversive slide show of someone's revolutionary road trip. It's two guys playing on the same piano. It's political performance art — anti-Bush, anti-war, anti-authoritarian. It's an independent-magazine brigade teaching people how to create their own 'zines. It's art assaulting all your senses. It's the **Zeitgeist Gallery**, *Phoenix* readers' consistent pick for the best gallery in the city. Art on the walls is only the beginning.

The **Institute of Contemporary Art** earns the best-gallery honor this year, as it did in 2003, but we're willing to wager that the term "gallery" won't apply to the ICA once it settles into its new space on Boston's waterfront. The groundbreaking on the Diller Scofidio + Renfro-designed building took place back in September, and the projected opening date falls sometime in 2006, when we predict it'll be elevated to museum status. The information on the new space suggests the same: "The ICA is the first art museum to be built in Boston for almost 100 years." The grand scale of the thing, the über-contemporary angles, the technology, and the location will surely enhance what the ICA already does successfully: showcase some of the most thought-provoking visual art created today, from the Boris Mikhailov retrospective to the upcoming "Likeness: Portraits of Artists by Other Artists."

Zeitgeist Gallery, 1353 Cambridge Street, Cambridge, (617) 876-6060, www.zeitgeist-gallery.org; Institute of Contemporary Art, 955 Boylston Street, Boston, (617) 266-5152, www.icaboston.org.

Best art museum

The **Museum of Fine Arts**, spreading along Huntington Avenue, is Boston's museum MVP, its Big Papi, its starting pitcher, its reliable slugger, its Golden Glover. It takes this category every year. And it's just getting bigger and better. A sweeping renovation is in the works, headed up by London-based architecture firm Foster and Partners. Not only will the remodeling increase the amount of space (and educational programs, conservation facilities, and special exhibits), but it's going to change the way we move through the museum, the way we encounter the art. As it is, the MFA's exhibitions — such as "Art Deco: 1910-1930" — excel, and its artists — including Cerith Wyn Evans, Sarah Sze, and Josef Sudek — excite. When the renovations are complete, the MFA will move from homerun to grand slam.

Last year, in the category of the under-appreciated, *Phoenix* readers chose the **Fogg Museum**, a quiet force too few people were reckoning with to launch it to flat-out best. Now it seems more are taking notice of its might, as this year the Fogg takes the best museum slot. Built in 1895, Harvard's oldest art museum traces the history of Western art from the Middle Ages to today, with stellar Impressionist and Post-Impressionist collections, as well as the most significant set of Picasso's works in the area. Surrounding its Italian Renaissance courtyard are works by Bernini and Botticelli, Van Gogh, Degas, and Gauguin, Pollock and Rothko. It's a manageable size, and a single ticket gives access to the Sackler and Busch-Reisinger museums as well.

Museum of Fine Arts, 465 Huntington Avenue, Boston, (617) 267-9300, www.mfa.org; Fogg Museum, 32 Quincy Street, Cambridge, (617) 495-9400, www.artmuseums.harvard.edu/fogg.

Best bar

What brings you back to a bar? Cool clientele. An attentive, swift, and knowledgeable staff. A comfortable vibe. Convenient location. These characteristics, while necessary for a bar to be tolerable at least, could just as easily describe a place to get an oil change. What really brings you back to a bar is the nebulous sense of excitement, a feeling of possibility that here at this place, tonight, something you're not expecting might happen. That means different things to different people, of course, but we think that's why our readers return to the **B-Side Lounge** in the no-man's land between Kendall, Inman, and Central Squares. The bartenders excel; the barflies are young and have hip in their gaze; and it's cool without being exclusive. But there's something about the place — the hard-boiled eggs on the bar, maybe? — that leads you to feel that tonight might be a little different. It's the B-Side, after all, the hidden tracks, the stuff you don't get on the full-length album.

"I don't like jail," oft-sotted author Charles Bukowski is credited saying. "They got the wrong type of bars in there." The right type of bar, according to our readers' poll for the second year running, is the type named after this hooched-up writer. At **Bukowski Tavern**, in its original incarnation in Boston as well as in its newer doppelgänger in Inman Square, beer's the thing. Its beer menu — pages and pages of it — is one of the city's most comprehensive, with a swooning selection of lagers and lambics, porters and ales, hefeweizens, dunkelweizens, and loads of local brews. And at the Cambridge location, if you're able to sample every beer on offer within an eight-month span, you become a member of the Dead Authors Club; membership involves getting

Continued on page 14

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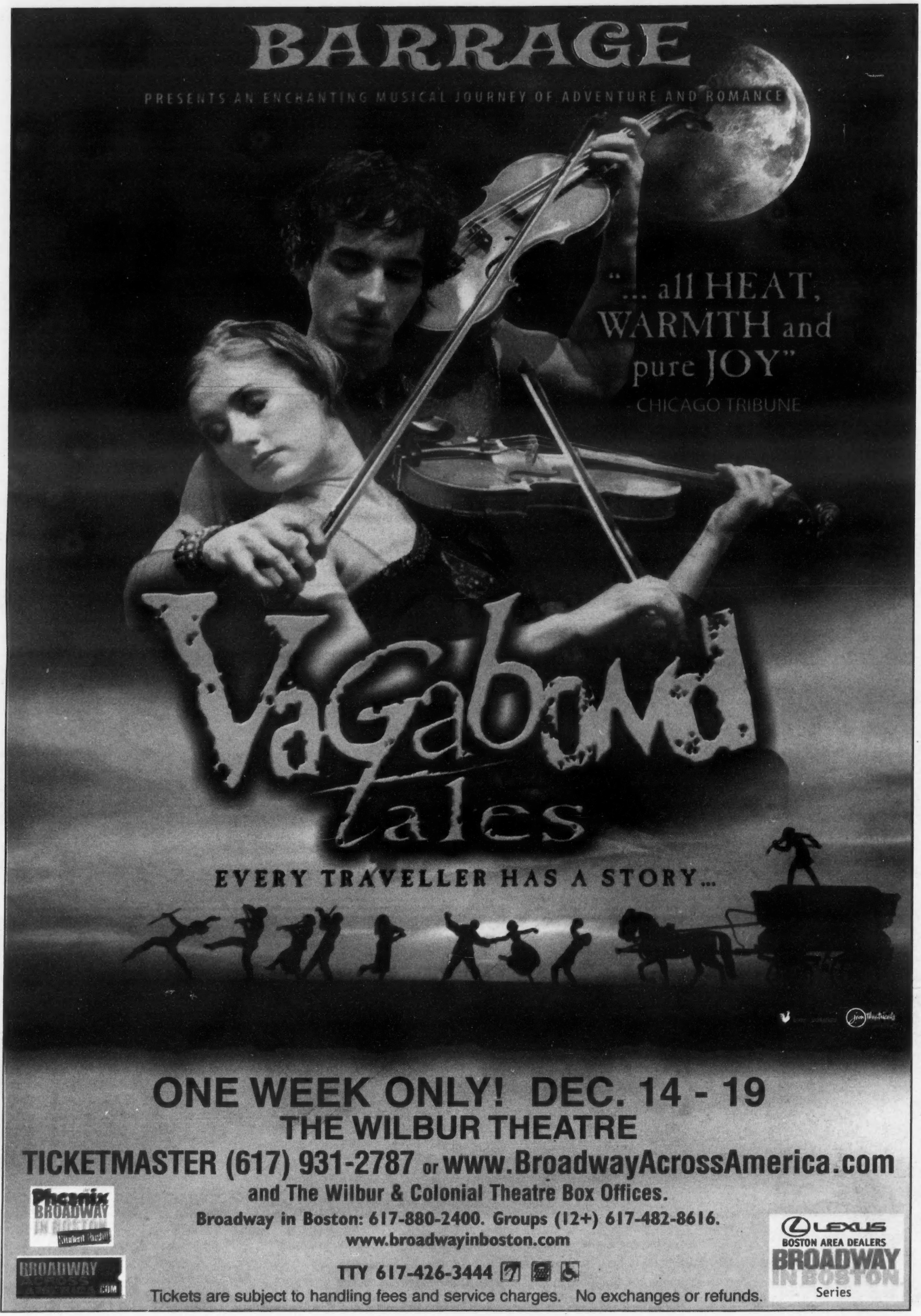
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Tres Amigos Glades, Stowe - Photo: RICK LEVINSON | RLPhoto

Continued from page 10

your very own stein engraved with the literary legend of your choice. For beer, Bukowski is bar none, with service as surly as the inebriated ink-slinger.

B-Side Lounge, 92 Hampshire Street, Cambridge, (617) 354-0766; Bukowski Tavern, 50 Dalton Street, Boston, (617) 437-9999, and 1281 Cambridge Street, Cambridge, (617) 497-7077.

Best comedy club

Every Thursday night at the Cantab Lounge, Central Square's multifarious dive, the **Tribe** holds court. Started in 2003 as an artists' collaborative, the Tribe seeks to support creativity and generate audiences, making a name for itself and its artists on the local and national arts-community stages. And it seems to be succeeding: last year the Tribe won in our readers' poll as best-kept secret. This year it gets the nod for best comedy in Cambridge. Its weekly showcase at the Cantab, "The Tribe Presents," includes four half-hour slots filled with some of the funniest, fringiest comedy you'll find. There are improv-comedy ensembles, stand-up comics, and sketch-comedy teams. And occasionally you'll see a short film or a music group. "Gather 'round," goes the tagline, and it appears folks are doing just that.

The Cantab's Tribe is still in the up-and-coming stage, but across the river in Boston, the **Comedy Connection** caters to the already up-and-come. Connection alumni are a who's who of funny: Chris Rock, Dave Chappelle, Kevin Nealon, and Steve Sweeney have all performed here. And *Phoenix* readers aren't the only ones laughing: *USA Today* voted the Connection the best comedy club in the country. The Quincy Market joint boasts that it's the only comedy club in Boston with reserved seating; that there's not a bad seat in the house; that there's never any waiting outside in the cold; and that there are local and national acts every night of the week.

The Tribe at the Cantab Lounge, 738 Mass Ave, Cambridge, (617) 354-2685; Comedy Connection, 245 Quincy Market, Faneuil Hall, Boston, (617) 248-9700, www.comedyconnection.com.

ERIC LEVIN

DIVE IN: *grunge-seekers flock to T.C.'s Lounge, a winner for best dive bar.*

ADAM ROBERTS

WHAT'S YOUR PLEASURE? *Avalon's a winner in the dance club/night, hip-hop club, and techno club categories.*

Best dance club/night

If dance clubs in Boston are islands, **Avalon** is Ibiza, the Hub's party capital, attracting cosmopolitan club-goers, rowdy revelers, students, professionals, and Euro-trash (and -treasure) — and all are looking to dance, among other forms of debauchery. Thursdays are Hot & Heavy with hip-hop; on Fridays, Avaland pulls in the biggest DJs from around the globe; on Saturdays, Tease titillates (and girls get in for free before midnight); and Avalon Sunday is the longest-running gay night in the city. Year after year, *Phoenix* readers rank Avalon as the place for all of tomorrow's parties. And tonight's. And next month's. And so on.

If dance clubs in Boston are regions in Eastern Europe, **ManRay** is Transylvania, the dark and sinister Cambridge counterpart to bouncing, bubbly Avalon. ManRay, with its midnight-blue exterior and big black doors, is steeped in myth and mystery, luring club-goers of gothic persuasion — and an assortment of other underground scenes — inside. Wednesday is Crypt, a goth-industrial night; Thursday is the infamous Campus (see Best Gay Night, page 17); if you're not sure what to wear on Fetish Fridays, stick with black. Otherwise try leather, vinyl, or PVC; Transmission on Saturdays is techno-pop, electro-clash, disco-trash, plus punk and new wave in the cage. And there's a variety of special events here and there, such as "Flesh," featuring rope bondage with Mistress Katana Le and the Deviant Dolls.

Avalon, 15 Lansdowne Street, Boston,(617) 262-2424, www.avalon-boston.com; ManRay, 21 Brookline Street, Cambridge, (617) 864-0400, www.manrayclub.com.

Best dance company

Ballet is to dance as epic poetry is to literature: formal, structured, physical, passionate, a foundation from which our storytelling — in words and in movement — evolved. One of the primary goals of **Boston Ballet**, the city's cornerstone of dance and a readers' pick year after year, is staging classics such as *Sleeping Beauty* and *Swan Lake* alongside the most innovative contemporary choreography, balancing risk-taking with accessibility. Boston Ballet's *Nutcracker*, which moves into its temporary digs at the Colonial Theatre this year, is a holiday tradition, drawing thousands every year for the Sugar Plum Fairy, the Mouse King, Clara, Fritz, and Drosselmeyer. It's the most widely attended ballet in the world; no wonder it wins in our readers' poll every year.

If Boston Ballet represents the classic and formal, **Snappy Dance Theater**, a new winner in the *Phoenix* readers' poll, sets the standard for cutting edge. Founded in 1996, Snappy Dance is "dedicated to creating performances which work the edge of oxymoron." Of course! You can picture exactly what the physical manifestation of the edge of oxymoron is. If you're imagining sculpturally absurd physicality, and movement combining acrobatics, martial arts, puppetry, theater, and dance, then you're probably on the right track. The troupe's most recent project, "The Temperamental Wobble," commissioned by FleetBoston Celebrity Series, was inspired by the haunting, humorous work of artist/illustrator Edward Gorey, master of the macabre. And like Boston Ballet, Snappy's dance is of poetry as well, albeit with a more absurdist rhyme and meter.

Boston Ballet, 19 Clarendon Street, Boston, (617) 695-6950, www.bostonballet.org; Snappy Dance Theater, (617) 718-2497, www.snappydance.com.

Best dive bar

Faux-Irish pubs are an unfortunate (and sadly overabundant) breed of bar. What's worse, though, on the faux-factor scale is the try-to-be dive, a place that pretends it's all low-life, a barroom that feigns seedy, squalid, and cheap. You've got Budweiser lighting and serve PBR? Maybe even for two bucks or less? The patrons wear trucker caps and look young and well-heeled? No dive dice. **T.C.'s Lounge**, however, creased into a side street off Mass Ave by Berklee, is a veritable hole, and that's a compliment if ever there was one. Berklee rockers share the bar with downtown business types and everyone rubs elbows with the saturated barflies who hunker down for hours. The back wall is papered with Polaroids of people with big drunken grins, and the famed OxyContin shots will ease the pain of a lack of true dives around town. *Phoenix* readers agree there's nothing pretend about T.C.'s.

"Cheap beer and rock 'n' roll," runs the **Abbey Lounge** tag line (it says it on the T-shirts, too), and that's just what you get at this Somerville hole. With the feel of a basement under renovation (yellow wires hang from the ceiling, which seems to be on the verge of collapse), the Abbey draws aging townies in Red Sox caps along with young punks and aspiring (and hard) rockers. It's done so for a while now, and shows up on this list regularly as a result. An absolutely frill-less establishment, the Abbey is all the better for it. Photographs of past acts line the walls, and recent evenings have seen the likes of Asa Brebner, Slater, and Valhalla Kittens, with live shows, loud and long, four or five nights a week. And if the cheap beer and rock and roll aren't enough to get you going, the jukebox and bar-top video games should.

T.C.'s Lounge, 1 Haviland Street, Boston, (617) 247-8109; Abbey Lounge, 3 Beacon Street, Somerville, (617) 441-9631, www.schnockered.com/abbey/abbey.htm.

Best first-run movie house

Kendall Square, if you ask us, ranks as one of the most peculiar parts of Boston. No one quite knows how to get there. It's not a place at which you arrive; you just happen to find it. Or perhaps more accurately, in some wormhole-string-theory-fourth-dimension-genetically-engineered way, Kendall Square finds you. Amid the biotech labs and MIT, amid the atom accelerators and the purple squirrels with jellyfish tentacles, amid all the stuff of science fiction, there's the **Kendall Cinema**, repeatedly a *Phoenix* readers' pick for best first-run-flick house. When Kendall

Continued on page 17

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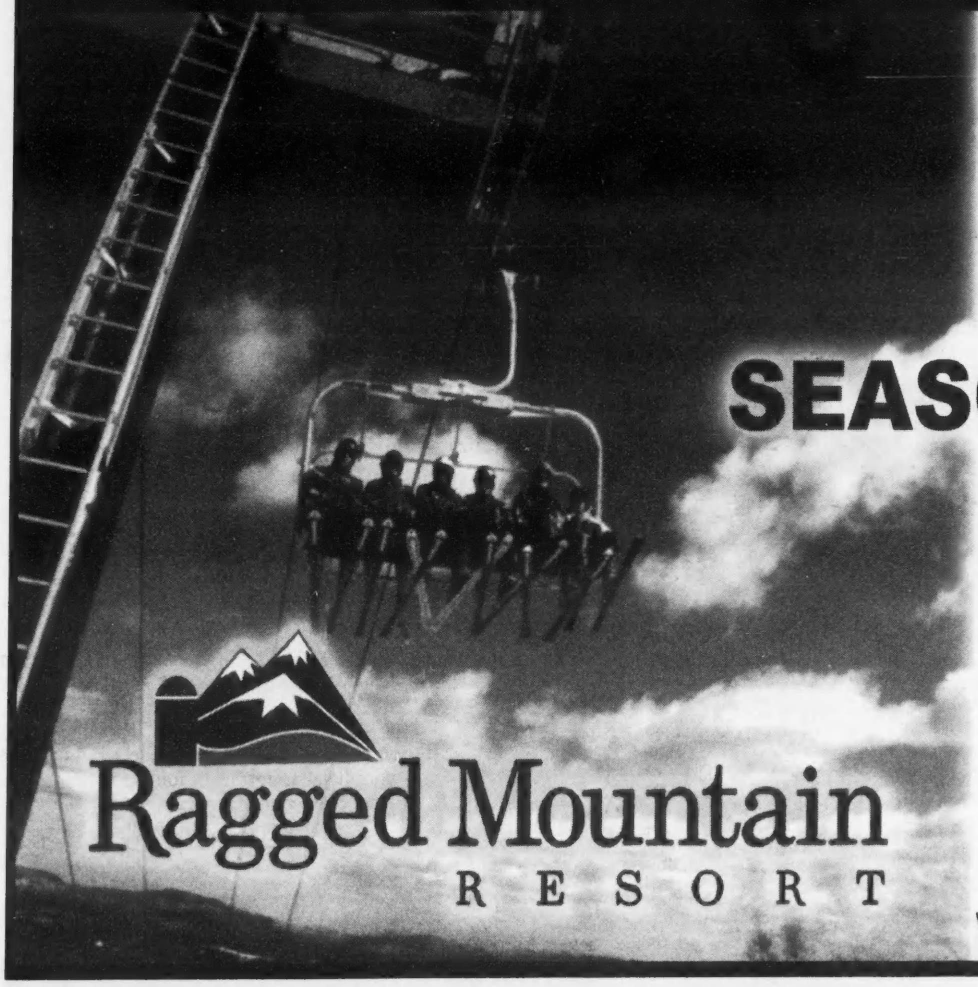

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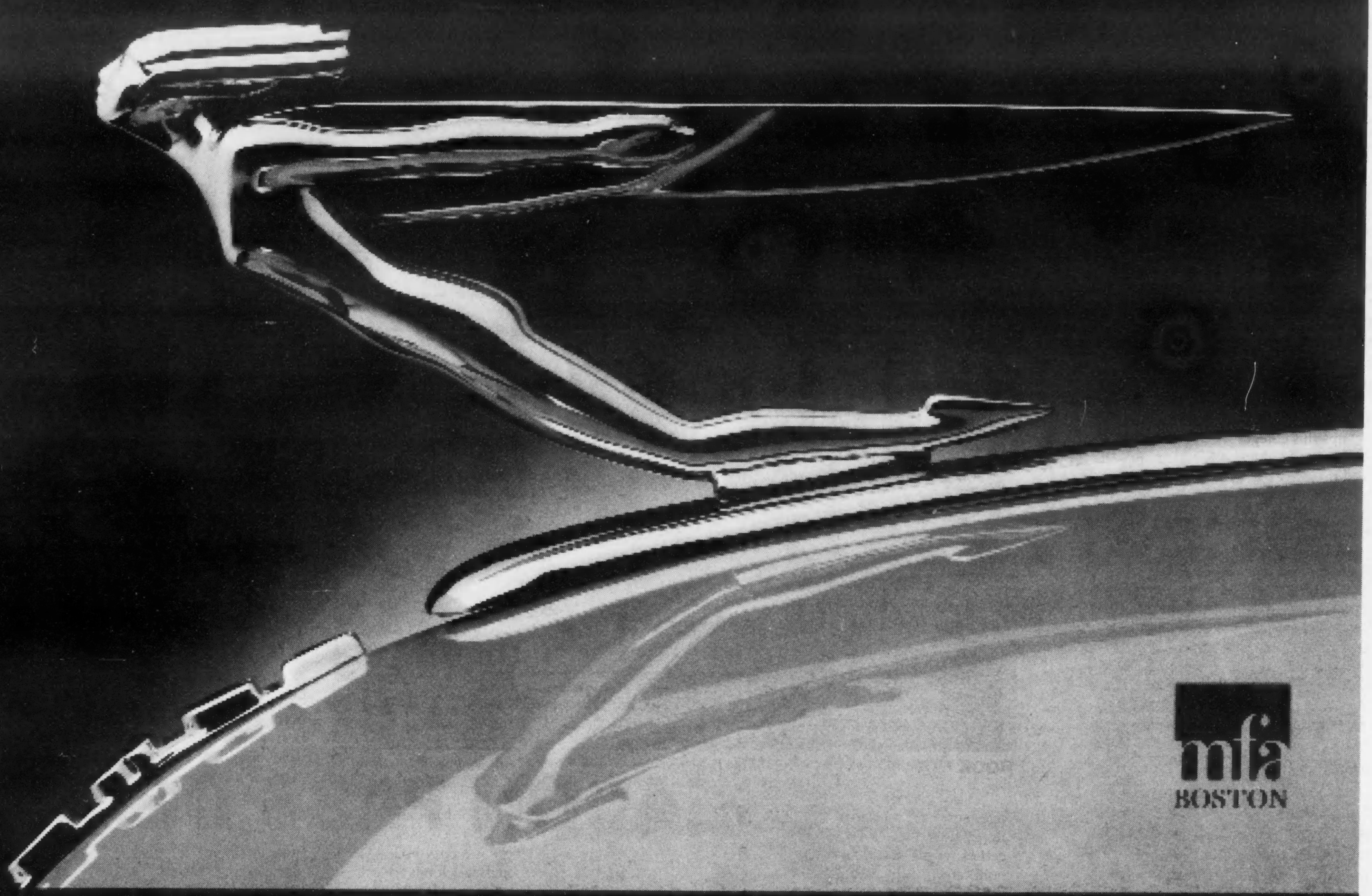

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Square does find you, run from the androids in lab coats and head toward the blue light of the cinema parking sign. Duck in to chomp on some Milk Duds and watch a movie. The Kendall Cinema pick also proves our readers don't need to see bank-busting movies; the Kendall screens films a little left of Hollywood's center, such as Jonathan Caouette's wrenching mental-illness memoir *Tarnation*, or John Waters's randy romp *A Dirty Shame*.

Strolling off Boston Common and into the hyper-colorful, hyper-huge **Loews Boston Common** can be just as disconcerting as getting probed with a scientist's brain wand — that is, if you're not ready for it. If you know what to expect — two floors of screens, sprawling concession stands, giant popcorn-box figures looming in the corners, stimulation of all the senses — then you're in for movie magic. This is Hollywood, after all, because Boston Common screens the blockbusters. With its stadium seating, huge screens, and eardrum-battering sound systems, this *Phoenix* readers' pick allows you to exit the world you know and slip, for 90 minutes or so, into another reality. Grab your Goobers and get ready for the ride.

Kendall Square Cinema, 1 Kendall Square, Cambridge, (617) 494-9800, www.landmarktheatres.com; Loews Boston Common, 175 Tremont Street, Boston, (617) 423-3499, www.enjoytheshow.com/theatres/usa.cfm.

Best folk club

When does a club achieve the status of institution? When it's used as a landmark in giving directions ("it's two blocks up from CBGB"). When everyone knows about it, no matter what sort of scene they're into ("I dig Mahler, but sure, I've heard of the Fillmore"). When the place has been around long enough to have hosted some of the biggest names before they were big, and after. Tucked underground on an unassuming side street in Harvard Square, **Club Passim** certainly has arrived at institution status, which is why it trumps this category year after year. *Phoenix* readers know that for folk, Passim's the place. And this isn't the folk of plink-plunking banjo players with ragwools under their Tevas. Joan Baez played Passim, as did Dylan (back when it was called Club 47), Tom Waits, and Taj Mahal. Today you'll see Sarah Borges, Jake Brennan, Alastair Moock, Antje Duvekot, and Arlo Guthrie, among others. Passim has dedicated itself to the celebration of folk music for the past 40 years, with talent both as fresh and as seasoned as the ingredients at the adjoining Veggie Planet.

Club Passim, 47 Palmer Street, Cambridge, (617) 492-7679, www.clubpassim.org.

Best gay bar

Be you gay, straight, or somewhere in between, there's a time and a place for meat markets. **Club Café**, which clinches this category in our readers' poll every year, is not that place. Sure, there's a saucy vibe to the place, and without a doubt there's flirting to be had, but there's an elegance to Club Café, a sophistication that elevates it above a mere bump-grind-and-score factory. With a restaurant called 209, a video lounge where VJ Tom Yazbek mans the projector, and a comfortable bar space, Club Café is relaxed and energized, upbeat and low-key, and it's long been the center of gay social life not only in the South End, but in all of Boston.

While Club Café is gay every night of the week, **ManRay**, another repeat winner in this category, designates only one night as such (see best gay night, below). But in this Cambridge den of all things underground, catering to crowds ready and willing to indulge their fetishes and fantasies, you can bet the rest of the week isn't exactly straight as the zipper up your thigh-high boots. You'll find fetishes of every shade, so get ready to pick your persuasion. ManRay breathes indulgence; it's a lair that encourages shedding the rigid daytime world and letting your more transgressive persona rule the night.

Club Café, 209 Columbus Avenue, Boston, (617) 536-0966; ManRay, 21 Brookline Street, Cambridge, (617) 864-0400, www.manrayclub.com.

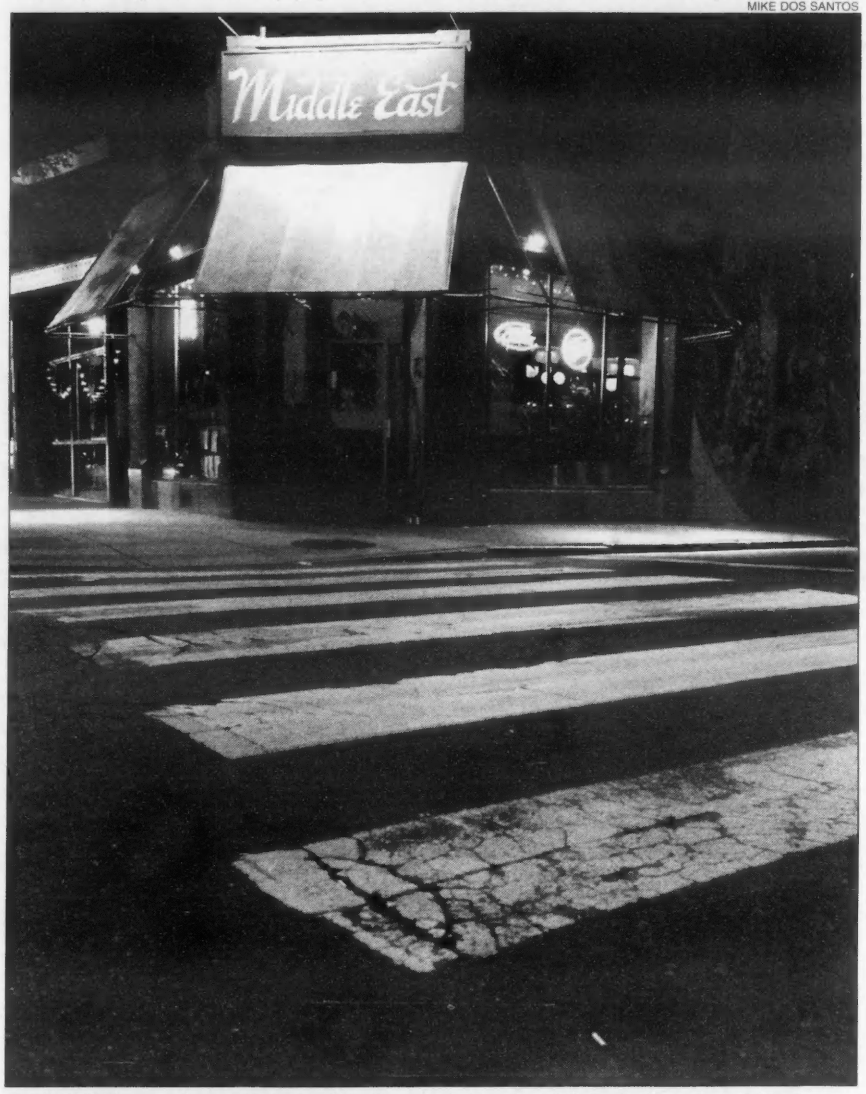
Best gay night

Phoenix readers vote ManRay's Thursday-night "**Campus**" as unmatched when it comes to area gay nights. With DJ Chris Ewen spinning alternative boy-pop in the cage, and Brad Gwynn pumping high-energy house into the front room, the space seethes with a decadent force. Scan the room, and you'll see many a handsome hedonist abandoning his inhibitions. This is the place for exactly that. And as you can see from ManRay's dominating three categories in our readers' poll, the club certainly is not just for boys.

On Saturday nights at **Buzz**, you'll see more six-packs on the boys than behind the bar. This multifloored playground celebrates its eighth anniversary this year, and our readers give it the blue ribbon for attracting the men. The bartenders have a reputation for being unpretentious; let's just say their attitudes don't match the size of their pecs (you can check them all out on the Web site before you head out). *Phoenix* readers agree, it's a glitter-glam gay night at Buzz.

ManRay, 21 Brookline Street, Cambridge, (617) 864-0400, www.manrayclub.com; Buzz, 67 Stuart Street, Boston, (617) 267-8969, www.buzzboston.com.

MIKE DOS SANTOS



ROCK HOP: *readers call the Middle East their favorite club for both rock and hip-hop.*

Best happy hour

We have statewide regulation 204 CMR 4.03 to thank for the fact that, here in the Commonwealth, we can't get a discounted bar drink — that "happy hour," as most humans understand it, does not apply to us. Nowhere will we find a watering hole with a sign outside celebrating cheap beers for a couple of post-work hours. A dusty formality left over from the days of brothels and bartering? From the age of Prohibition, perhaps? Nope. It was passed in the 1980s by the pint pikers who feared it would promote binge drinking. Here in Boston, we eat for cheap during happy hour instead. And **Grendel's Den** in Harvard Square has the happiest happy hour around, according to *Phoenix* readers year after year. Every evening from 5 to 7:30, and from 9 to 11:30 p.m. Sunday through Thursday, buy a $3 drink and have anything on the menu half-price. Nestled underground, Grendel's is a cozy hollow, a place that feels as though it belongs to another time, a time when such teetotaling regulations weren't yet in effect and more than just the food came cheap.

Though there's only one Grendel's, you can find **McCormick & Schmick's** watering holes all over the country, and two in Boston. With 30 to 40 types of seafood offered daily, M&S is an treasure-trove for lovers of the denizens of the deep. And its happy-hour special is a treasure-trove for lovers of the cheap: from 4 to 6:30 and 10 to midnight, there's a $1.95 menu at the bar, where you can indulge your fishy fervor with steamed mussels in garlic-chili broth, and clam shooters, as well as enjoy more-typical pub fare, such as quesadillas, chicken wings, and bruschetta. It may be a national chain, but M&S prides itself on freshness — so much so that its menu changes twice daily, depending on deliveries, which include Atlantic salmon from Casco Bay, Chilean sea bass, and Idaho rainbow trout, to name a few. And freshness doesn't stop with the fish: even the fruit juices are squeezed in front of you.

Grendel's Den, 89 Winthrop Street, Cambridge, (617) 491-1160, www.grendelsden.com; McCormick & Schmick's, Park Plaza Hotel, 34 Columbus Avenue, Boston, (617) 482-3999, and Faneuil Hall, Boston, (617) 720-5522, www.mccormickandschmicks.com.

Best hip-hop club

Avalon has long been legendary for its techno and for the big-name bands who play there when they swing through town. It's rock and electronica, it's Steve Earle and Paul Oakenfold. But Avalon has a new spin on Thursday nights. Hot & Heavy Thursdays has become the rip-rapping nexus of the hip-hop scene in Boston, and is a new winner in our readers' poll. This party has played host to DJs such as Green Lantern, Funkmaster Flex, MTV's DJ Clue, and Def Jam's Joe Budden. And resident DJs Caprice, Clinton Sparks, Big, and Al Gee drop the latest rap and hip-hop classics. A sexy flier for the night features a cross between J.Lo and Penelope Cruz wearing only a necklace. *Phoenix* readers agree: Thursday night is hot.

Still the premier place to hear indie rock, the **Middle East** also has garnered a reputation for serving up the cream of the indie hip-hop crop. Voted best hip-hop club by our readers for the third year running, the Middle East has played host to Mr. Lif, 7L & Esoteric, Los Nativos, Jedi Mind Tricks, Killah Priest, Outerspace, Irepress, Masta Killah, and Jake the Snake, to name a few. The Middle East has no rival when it comes to underground hip-hop.

Avalon, 15 Lansdowne Street, Boston, (617) 262-2424, www.avalonboston.com; Middle East, 472 Mass Ave, Cambridge, (617) 864-EAST, www.mideastclub.com.

Best Irish pub

We haven't done an official count, but we'd estimate there's an Irish pub for every Irish resident of Boston. In other words, there are a whole lot of both. And in a city whose Emerald Isle roots run deep, only the most legitimate Irish pub will win our readers over. The **Burren**, in the heart of Davis Square, earns this honor nearly every year. It's a huge space — find traditional Irish seissiúns in the front room, harder-rocking bands in the back, and bars serving Guinness and Harp in both — but that doesn't prevent the place from feeling cozy, comfortable, warm, and welcoming. On a bustling Saturday night, you'll be shoulder to shamrocked shoulder with Tufts kids, long-time Somervillians, Davis Square denizens, and a fair share of people with a true brogue. And as in the best pubs in Dublin, there's a good chance you'll end up bantering with a stranger, and, if you're lucky, maybe finish the night with a quick snog.

Of the dozens and dozens of Irish pubs in Boston, **Matt Murphy's** may well be the only one known for its food. The Brookline bar avoids all the starchy stereotypes of Irish fare, serving "traditional" dishes such as fish and chips (wrapped in newspaper) and shepherd's pie, as well as codfish cakes and salmon. In Ireland, the food matches the land — not green, but soggy — but you'll find no squishy bangers and over-mushy mash here. And, as you'd expect from any Irish pub, it's a good place to enjoy some ale in the afternoon.

The Burren, 247 Elm Street, Somerville, (617) 776-6896, www.burren.com; Matt Murphy's, 14 Harvard Street, Brookline, (617) 232-0188.

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Best jazz club

"Melting pot" might be the most accurate way to describe **Wally's**, the diminutive bar that often steals this category in our readers' poll, and that's not just because of its scorching jazz and blues. In an unofficially segregated city, Wally's is one of the only places where you'll share the bar, or a tiny table, or your elbow room, with students, Roxbury old-timers, South End swanksters, jazz fiends, first dates, black, white, young, and old — all for the music that starts at nine every single night of the year, and always without a cover at the door. Joseph Walcott founded the place back in 1947, and was the first African-American to own a jazz club in all of New England. The prescription for success hasn't changed much over the years: the place brings together aspiring jazz talent — especially students from nearby Berklee and the New England Conservatory — to heat up the space every night, with blues on Mondays, swing on Tuesdays, and Latin jazz on Thursdays. For its music and its mix, Wally's is a rarity, one well worth experiencing.

Across the river in Inman Square, **Ryles** is another club that rules our readers' poll year after year. Beyond hosting national performers such as Arturo Sandoval, McCoy Tyner, Nestor Torres, and Yoron Israel, as well as local acts such as Leah Callahan's subversive cabaret, Ryles serves up 40 beers and a mean pulled-pork sandwich in a space that's sophisticated without being snobby, elegant without being exclusive. The Sunday jazz brunch attracts people from around the city, and Ryles Dance Hall on the second floor sizzles as people tango, salsa, and merengue. Latin rhythms rage hot and hard, and all get swept off their feet.

Wally's, 427 Mass Ave, Boston, (617) 424-1408, www.wallyscafe.com; Ryles, 212 Cambridge Street, Cambridge, (617) 876-9330, www.rylesjazz.com.

MIKE DOS SANTOS

IRISH EYES *smile at Matt Murphy's — and so do everyone else's.*

Best jukebox

When you go to a concert, the music you hear doesn't depend on the personal preferences of your fellow audience members. Sure, they share your tastes, but they ain't the ones picking the tunes. At a bar with a jukebox, though, that's exactly what happens: you entrust the musical landscape of the night to the dude in the Moody Blues T-shirt and the girl with a Hootie sticker on her phone. It's the privilege, and curse, of bar citizens selecting the songs. But if a jukebox is great, lame strangers can't pick lame songs. At **Charlie's Kitchen** in Harvard Square, the jukebox is famed far and wide. And when *Phoenix* readers sit hip to tattooed hip with their fellow patrons at the bar, they don't have to fear that the next person flipping through the discs is going to pick a playlist that sucks. You'll hear the Stones, the Kinks, the Cure, Lou Reed, Johnny Cash, Run-DMC, and Iggy Pop, to name a few.

Across the river in Boston, cuddled into a Financial District side street, **JJ Foley's** is another *Phoenix*-reader favorite in the jukebox category. Given the varied clientele of the place — business types in pastel sweater sets and Burberry raincoats, older locals with rosy noses that betray their bibulous habits, and rough-and-tumble bike messengers with their rogue style — it's a wonder the patron picks don't cause more fuss. Credit the selection: the Ramones, the Pixies, Springsteen, Jane's Addiction, Joy Division, Hendrix, the Pretenders, Siouxsie and the Banshees, R.E.M., the Cure, and the Allman Brothers.

Charlie's Kitchen, 10 Eliot Street, Cambridge, (617) 492-9646; JJ Foley's, 21 Kingston Street, Boston, (617) 338-7713.

Best lesbian night

Local lesbians lament the city's lack of a seven-nights-a-week place to party. No single club is all-women, all-the-time. But on Saturday nights, **Club Hollywood** is where the girls are, and *Phoenix* readers agree this Chinatown karaoke lounge is the number-one lesbian locale. Since the recent demise of Kristen Porter's infamous Dyke Night at the Midway Cafe in JP, Club Hollywood has taken over the scene, catering to a varied crowd: femmes, trannies, queers, butches, and everyone in between, among, and around. Every Saturday features a Single Mingle between 10 and 11 p.m., with drink specials for those as-yet unattached. And Club Hollywood is also where you'll find Glitter Switch Drag Karaoke, hosted by the inimitable Heywood Wakefield, otherwise known as Aliza Shapiro, who heads up Truth Serum Productions.

It's no secret: Somerville's gay and lesbian population is on the rise. And **Toast Lounge** in Union Square is fast becoming the nucleus of the scene. The subterranean club is relatively new — its lesbian night (Thursday) just celebrated its one-year anniversary last month — and that *Phoenix* readers already are selecting it in this category proves Toast has heated up fast. Every night, women stream into the cavernous club, a funk-swank space, to dance and drink. It boasts on its Web site that it's the premier nightclub for women, and *Phoenix* readers can't help but agree.

Club Hollywood, 41 Essex Street, Boston, (617) 417-0186, www.shuttavac.com/hollywood/; Toast Lounge, 70 Union Square, Somerville, (617) 623-9211, www.toast-lounge.com.

Best local author

When **Brendan Halpin** was 32, his wife was diagnosed with stage-four breast cancer. People face illness in different ways, and Halpin dealt with it by writing. *It Takes a Worried Man: A Memoir* (Villard, 2002) chronicles his life with his sick wife with candor, humor, and honesty. Halpin avoids maudlin sentimentality, focusing on the day-to-day realities and struggles. In *Losing My Faculties: A Teacher's Story* (Villard, 2003), Halpin relays his experiences as an English teacher in a fancy urban charter school, in a truancy prevention program, and in a poor white town, proving that, although not infallible, teachers are indeed heroes. And in Halpin's first novel, *Donorboy* (Villard, 2004), teenage Rosalind's two mothers are killed and the sperm donor takes custody. The story of their eventual connection is told through e-mails, instant messaging, and journal entries. For raw humor and a candid approach to life and writing, *Phoenix* readers pick Halpin as one of Boston's best.

A short bio that introduces an essay by **Toni Amato** in 2002's *Genderqueer: Voices from Beyond the Sexual Binary* describes "hir" as "a working class butch living in Boston. S/he has been writing since s/he was knee-high to a grasshopper and hir work has appeared in," for example, *Best Lesbian Erotica* anthologies, *Food and Other Enemies*, and *Strange Angels*. S/he is also the editor, with Marie Davies, of the Lambda Literary Award–finalist *Pinned Down by Pronouns*, which includes the work of 75 contributors, primarily from Boston's transgender, genderqueer, and queer community. Amato, a teacher, editor, and writing coach, is also the founder of Write Here Write Now (www.writeherewritenow.org), an organization that offers workshops and peer-critique groups to LGBTI writers. And Amato's efforts and energy don't go unnoticed: *Phoenix* readers agree s/he's one of the best local writers we've got.

Best local band

For the third year running, the multi-ethnic, multi-influenced, multiflavored, multilingual **Babaloo** win our readers over with their one-of-a-kind blend of self-described (and -discovered) punk mambo and hardcore juju. Babaloo combines Latin and Caribbean rhythm and spice with the DIY, in-your-faceness of punk, and the result gets audiences moving. In their words, cross "King Sunny Ade and the Ramones or Tito Puente and the Sex Pistols," and you've got some sense of what they're about. And whatever it is, it's contagious. Babaloo's next album is due out in early 2005, and their first full-length DVD, *The Return of Eleggua*, featuring concert footage, backstage peeks, and personal interviews, is also on the verge of release.

At the 2003 Boston Music Awards, **Averi** was nominated for best live show, and this year, *Phoenix* readers select these pop-rocksters as the finest in Beantown. With roots in the Merrimack Valley, Averi has toured relentlessly up and down the Northeast and beyond, creating a huge fan base. They've shared bills with the Goo Goo Dolls, Matchbox 20, Barenaked Ladies, and the Sheila Divine, among others. And on September 1, lead singer Chad Perrone reached the ranks of the Boss and Jimmy Buffet when he performed at Fenway Park. (Okay, he sang the National Anthem, opening a Red Sox game against the Yankees, but still.) With two albums under their belt, *Direction of Movement* and *At Wits End*, it's only the beginning for this Boston band, and *Phoenix* readers have high hopes.

Babaloo, www.punkmambo.com; Averi, www.averimusic.com

Best place to hear readings

Walk into some bookstore behemoth for a reading, and you'll be directed to a sterile space under fluorescent lights, a soulless scene of author anonymity. At Tim Huggins' **Newtonville Books**, however, readings are anti-anonymous. Up a few stairs, tucked in

Continued on page 20

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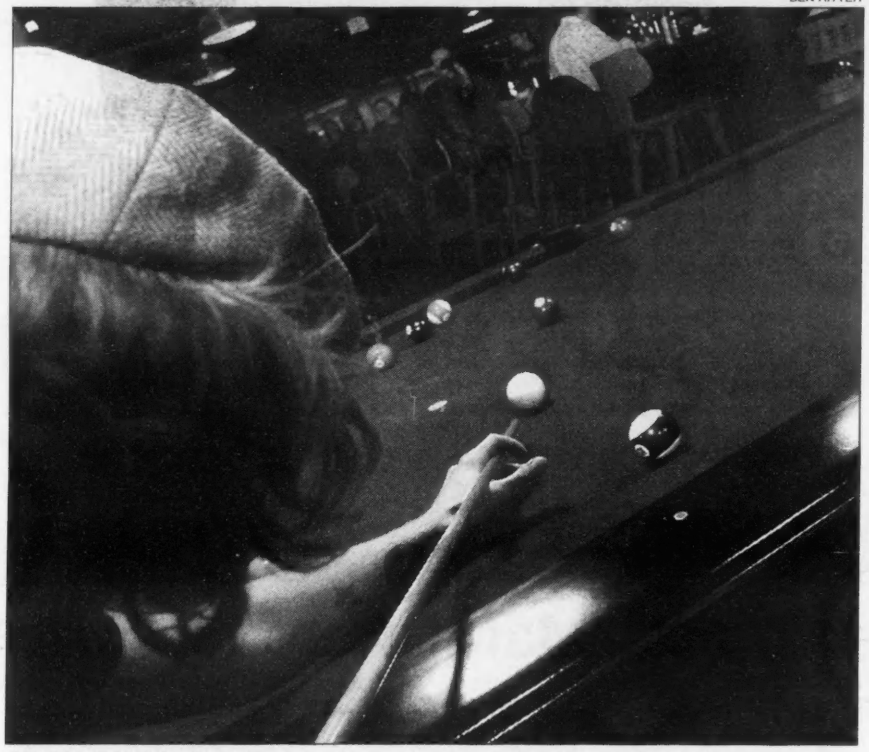
ERIC LEVIN

RETURN OF THE DEPOT: *it's a good thing Allston's Sports Depot has reappeared after a brief absence;* Phoenix *readers say it's the best sports bar in town.*



BEN RITTER

STICK 'EM UP: *Flat Top Johnny's remains a favorite place to play pool.*

Continued from page 18

the back, there's a space — a grotto, a cavern, a stone-walled womb — where people gather to hear their writer heroes, including Tom Perrotta, Jessica Shattuck, Chris Castellani, Barbara Sutton, and Colm Tóibín. And to up the intimacy further, there's the adored Books & Brews Series: after the reading, author and audience head to a nearby alehouse to share a pint and some casual chatter. Newtonville Books, which takes this category for the second year running, recently opened the Lizard's Tale, an adjoining children's store and reading room. And, of course, the famed Earfull series — a collaboration between Newtonville Books and Q Division Records held at the Paradise Lounge, where writers read and musicians play — starts afresh.

Some might argue that spending a Friday or Saturday night in a bookstore doesn't exactly constitute a throbbing social life. But swing by the **Harvard Book Store** on a weekend evening — at 10 or 11 or even midnight — and see otherwise. It's a book-based flirt fest. There's no sacred-reading-room hush here; this place buzzes with mega minds and brawny tomes. Anything with the Harvard brand has big pull, and the Harvard Book Store draws some of the brightest of the literary luminaries, from bald bard Billy Corgan to Harold Bloom, from Joyce Carol Oates to Ha Jin. A treasured independent force in increasingly homogenized Harvard Square, the Harvard Book Store ranks as *Phoenix* readers' premier pick for a place to hear writers read.

Newtonville Books, 296 Walnut Street, Newton, (617) 244-6619, www.newtonvillebooks.com; Harvard Book Store, 1256 Mass Ave, Cambridge, (617) 661-1515, www.harvard.com.

Best place to play pool

Croquet, that game of mallets and wickets, lords and ladies and lawns, moved indoors and the result was billiards, a game of cue sticks and eight balls, with green felt simulating green grass. At **Boston Billiard Club**, a repeat winner in this category, it makes sense that a game that started on the grounds of manors and mansions has an aristocratic feel, with plush leather chairs, rows and rows of Brunswick Gold Crown tables, and tartish waitresses in long black boots. On Wednesday nights, ladies play for 25 percent off, and three together don't have to pay to play at all. There's Pool School on Mondays, and football fanatics will be pleased that five games play simultaneously on any given Sunday in season. No wonder it's a *Phoenix* pick for the best place to shoot some stick.

"Let's to billiards," suggests the doomed Egyptian queen in Shakespeare's *Antony and Cleopatra*. It's a good thing to quote while sipping (slamming?) a 40 out of a paper bag at **Flat Top Johnny's** in Kendall Square, another pool parlor that sweeps this category again in our readers' poll. Besides cheap beer (40s are $5, and bottles of Schlitz, Pabst, and Miller High Life are $2), Flat Top's has a set of sweet red-felt tables. The Monday-night nine-ball tourney is open to sharks and minnows alike; women play for half-off on Tuesday; and on Wednesday, Fez Night, local rock stars spin their favorite tunes starting at 10 p.m., and at 11 p.m., pool prices sink to nothing and all your games are free.

Boston Billiard Club, 126 Brookline Avenue, Boston, (617) 536-POOL, www.bostonbilliardclub.com; Flat Top Johnny's, 1 Kendall Square, Cambridge, (617) 494-9565, www.flattopjohnnys.com.

Best rock club

"Middle East" is a loaded term these days, but in Cambridge, **Middle East** denotes nothing more — and nothing less — than the finest indie-rock shows around. Politics aren't forgotten (indeed, the club has hosted a variety of fundraisers and benefits for pro-voting and anti-Bush causes), but here at this Central Square stalwart of local, up-and-coming, and underground rock, with bands such as Luna, Fly Seville, Pedro the Lion, and Isis, music wins the popular vote. With three spaces for live music, a restaurant, and a couple of bars, the Middle East occupies its Mass Ave corner exactly as it should, winning our readers' favor year after year.

Another perennial favorite in the rock-club category of our readers' poll is the **Paradise**, a mainstay on the scene for more than 25 years. The biggest names in rock and roll have played here, and it's often the place to catch a band just before they make it big. Recent and upcoming shows include the Scottish-rocking Delgados, Blonde Redhead, and the quieter Ollabelle. For the breadth and depth of the performers, for the cheap and solid food in the lounge, for the art shows and the occasional reading, our readers find bliss at the Paradise.

Middle East, 472 Mass Ave, Cambridge, (617) 864-EAST, www.mideastclub.com; Paradise Rock Club, 967-969 Comm Ave, Boston, (617) 562-8800, www.thedise.com.

Best sports bar

Back when we were young and our parents drove us into Boston, the first indication that we were nearing the city was the sign for the **Sports Depot** looming over the Mass Pike. The place remains a landmark of sorts. Boston pats itself on its collective shoulder for being one of the best sports towns around — the Red Sox restore our faith, the Pats make us soar, the Celtics make us cheer — and the best place to catch the games, according to *Phoenix* readers, is at this Allston establishment. With more than 50 flat-screen televisions showing all the games, it's a veritable sports-gasm, a temple to athletics, teams, and most important, the city's ardent fans. The Depot left us for a year or so, but it's back now, and better than ever.

Off the highway, over in Somerville, the **Good Time Emporium**, a first-time winner in the sports-bar category, is an agora of all kinds of pleasures and pastimes: basketball, boozing, gaming, gambling. In the sports-bar section alone, the 12-foot television screens number more than 40, and the seven satellite dishes ensure that any game, match, or tournament you want is available. And when you get tired of watching games, you can play them: there are pool tables, batting cages, Ping-Pong tables, and three-on-three indoor basketball courts. Good Time is located in Assembly Square, the gritty adopted brother of Somerville's more gentrified squares. Check the place out before revitalization begins and IKEA sets up shop.

Sports Depot, 353 Cambridge Street, Allston, (617) 783-2300; 30 Assembly Square Drive, Somerville, (617) 628-5559, www.goodtimeemporium.com.

Best techno club

Back in the late '60s and early '70s, when hippies roamed the earth, the club at 15 Lansdowne Street was called the Ark, then Boston Tea Party, and hosted Dylan, the Who, Led Zeppelin, and the Dead. You may recall the names Steve Rubell and Ian Schrager from *Behind the Music*; they turned the space into a sleek discothèque before heading south to open Studio 54 in New York. Today, **Avalon** reigns over the techno scene in Boston, and it's no surprise our readers select it as a winner in this category. Friday night's Avaland, voted "America's #1 Club Night" at the Las Vegas Club Show Awards in 2003, hosts the top DJs from here and abroad, including Paul Van Dyk, Danny Howells, and Tiesto. With a capacity of more than 2000, you'll be bumping and thumping in one of the largest club spaces in the city.

Across the river, a new spot takes this

Continued on page 22

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Continued from page 20

category, and it's significantly less assuming than its Boston counterpart. You probably won't see the **Enormous Room** represented at the Las Vegas Club Awards — hell, the place doesn't even have a sign on the door — but what you will experience in this North African–themed lounge is the finest in the local DJ scene. Whereas Avalon has the best-known, the Enormous Room hosts the best in the electronic underground. Recline on Persian-rugged risers while you share a platter of couscous and skewered beef, and wait for the DJ to set up. The only signal you've arrived is an elephant on the door next to Central Kitchen. Elephants are enormous, right? Climb the stairs to a room that is not, in fact, that big; what's huge about the place is the music, and the fact that it's unlike any other spot in town.

Avalon, 15 Lansdowne Street, Boston, (617) 262-2424, www.avalonboston.com; Enormous Room, 567 Mass Ave, Cambridge, (617) 491-5550.

Best theater company

Phoenix readers aren't the only group that finds the **American Repertory Theatre** in the top tier of Boston's theater scene: *Time* magazine voted this Cambridge playhouse one of the three top theaters in the country in 2003. No small feat, but no big surprise. The A.R.T. infuses every production — from forgotten classics to world-premiere plays — with progressive energy and intelligence. Eugene O'Neill's *Desire Under the Elms* is being produced this season, as is Franz Kafka's *Amerika* and Christopher Marlowe's *Dido of Carthage*. And this year, the A.R.T. expands: it's opening a 300-seat theater at the intersection of Mass Ave and Arrow Street in Harvard Square.

The A.R.T. isn't the only company expanding. The **Huntington Theatre Company**, also one of our readers' favorite troupes, expanded this fall to include the new Stanford Calderwood Pavilion at the Boston Center for the Arts. The space includes two theaters, each with 200-plus capacity. By the numbers, the Huntington has received three Tony Award nominations and six Elliot Norton Awards; has produced seven works by Pulitzer Prize–winning playwright August Wilson; and has staged 50 New England, American, or world premieres. Based at the 890-seat Boston University Theatre, the Huntington is a professional theater company to be reckoned with.

American Repertory Theatre, 64 Brattle Street, Cambridge, (617) 547-8300, www.amrep.org; Huntington Theatre Company, 264 Huntington Avenue, Boston, (617) 266-0800, www.huntingtontheatre.org.

Best underappreciated museum

The staid and stately **Isabella Stewart Gardner Museum** has been the grande dame of Boston's art world for more than a century. It doesn't have the expanse of the MFA or the streamlined modern might of the ICA, and as a result sometimes can be forgotten in Boston's museum mix. But that's not because it's unworthy of notice. Indeed, three floors of galleries surround an always-blooming courtyard, and more than 2500 works of art — including paintings, sculpture, furniture, and tapestries — span 30 centuries. You'll find works by Rembrandt, Titian, and Degas, and the courtyard changes with the seasons. Besides the exhibitions, live classical and jazz music tumbles around the halls on a weekly basis. Biggest doesn't mean best, and neither does newest. The Gardner is an indispensable, if overlooked, mainstay of Boston's museums, and thus our readers give it the credit it deserves.

When science climbs into bed with art, the resulting hybrid often suggests the pairing was not incestuous. Such is the case at the **MIT Museum**, which our readers flag as an art house that deserves more notice. You don't hear "Press this" at the MFA, nor do you jump in the air and freeze your shadow on the wall at the Gardner Museum. So often, museums take on this sacred-space vibe: don't touch, don't talk, don't enjoy. Not so at the MIT Museum, where visitors are encouraged to play, and to take as much delight in the science and technology as the math-minded experimenters do. With exhibits in holography, photomicrography, stroboscopy, photography, architecture, computing, and nautical engineering, this museum proves that art and science make good bedfellows.

Isabella Stewart Gardner Museum, 280 The Fenway, Boston, (617) 566-1401, www.gardnermuseum.org; MIT Museum, 265 Mass Ave, Cambridge, (617) 253-4444, web.mit.edu/museum.

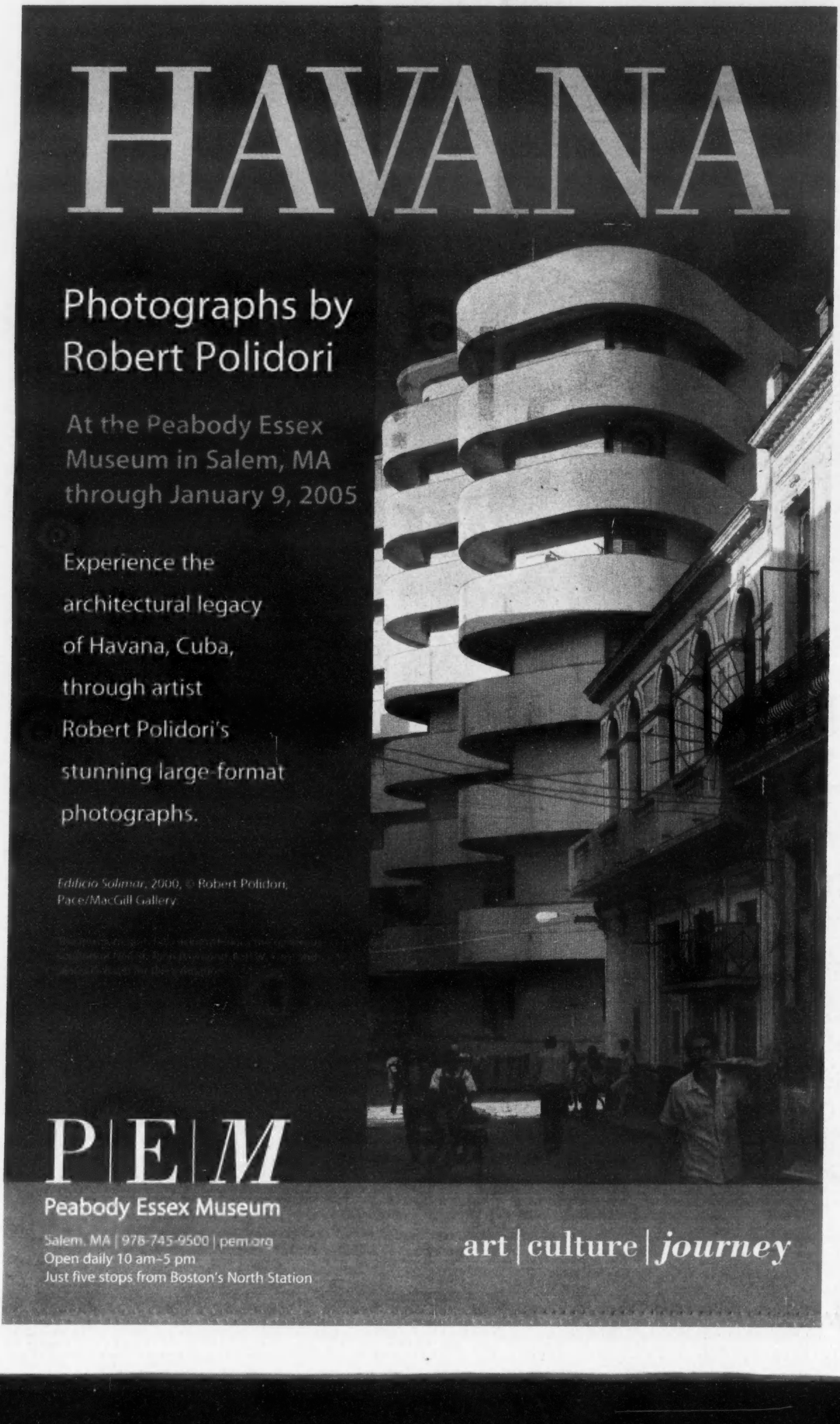
Best video store

Let it be known, before we get into the best real-life places to rent your flicks in Boston, that many readers in fact chose Netflix as their favorite place to get movies. And there is something exceptionally seductive about being able to choose from 25,000 movies without having to take off your slippers, but then there's that whole planning-ahead thing, because you have to wait a day or two for the Netflix DVDs to arrive in the mail. For those who don't mind browsing in real time, here are our readers' picks.

Hollywood Express, a repeat winner in our readers' poll, prides itself on its selection of foreign, cult, classic, independent, and just-plain-hard-to-find-elsewhere films. A membership to this independently owned video store gives you access to a library of more than 100,000 films, and special deals — such as two-for-one Tuesdays and a free second rental when you show a Brattle Theatre ticket stub — make Hollywood Express the movie buff's rental house of choice. Plus, you can return at any of the four locations, picking up a flick in Davis and dropping it off in Central. See what Blockbuster has to say about that.

Mike's Movies, in the South End and Beacon Hill, is another video store that stocks its shelves with fare that would have mainstream rental places turning up their corporate, too-easily-offended noses. Mike's is perhaps best known for its selection of camp, gay/lesbian, and adult films, though its inventory is comprehensive. On Fridays and Saturdays you can have yourself a mini film festival, renting five movies for $10, and Tuesdays through Thursdays, you can rent one X-rated film and get another one free. Mike's is a first-timer on our readers' poll, and we can see why people are turning to it as a place to find what they seek.

Hollywood Express, 1740 Mass Ave, Cambridge, (617) 497-2001, 765 Mass Ave, Cambridge, (617) 864-8400, 238 Elm Street, Somerville, (617) 625-4900, 14 McGrath Highway, Somerville, (617) 628-6000; Mike's Movies, 630 Tremont Street, Boston, (617) 266-9222, 250 Cambridge Street, Boston, (617) 742-7771.



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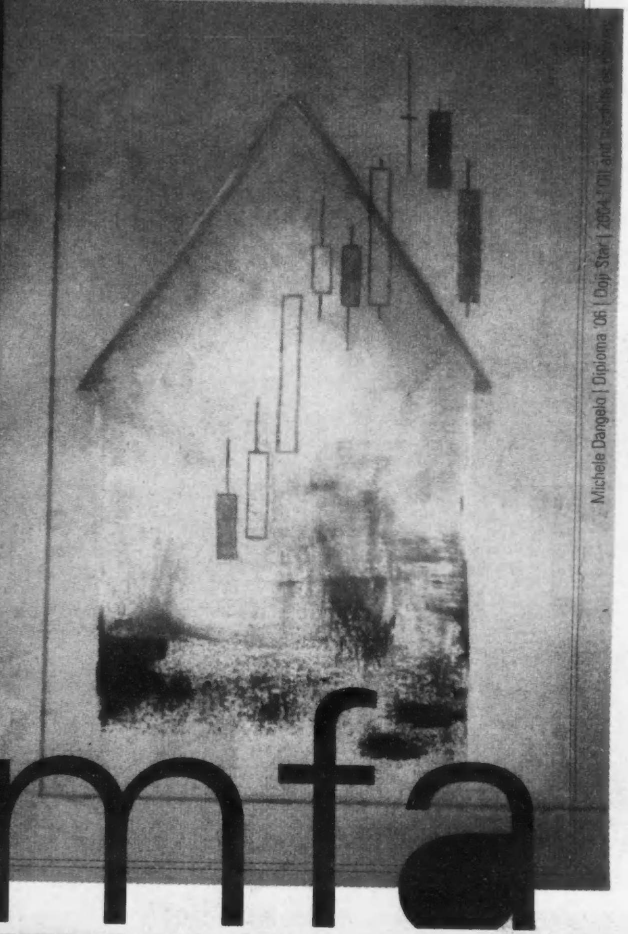

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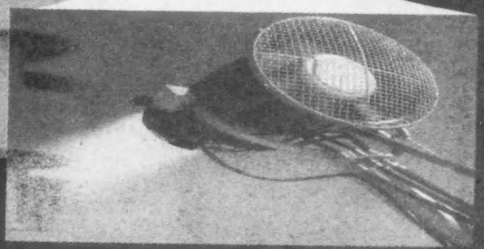

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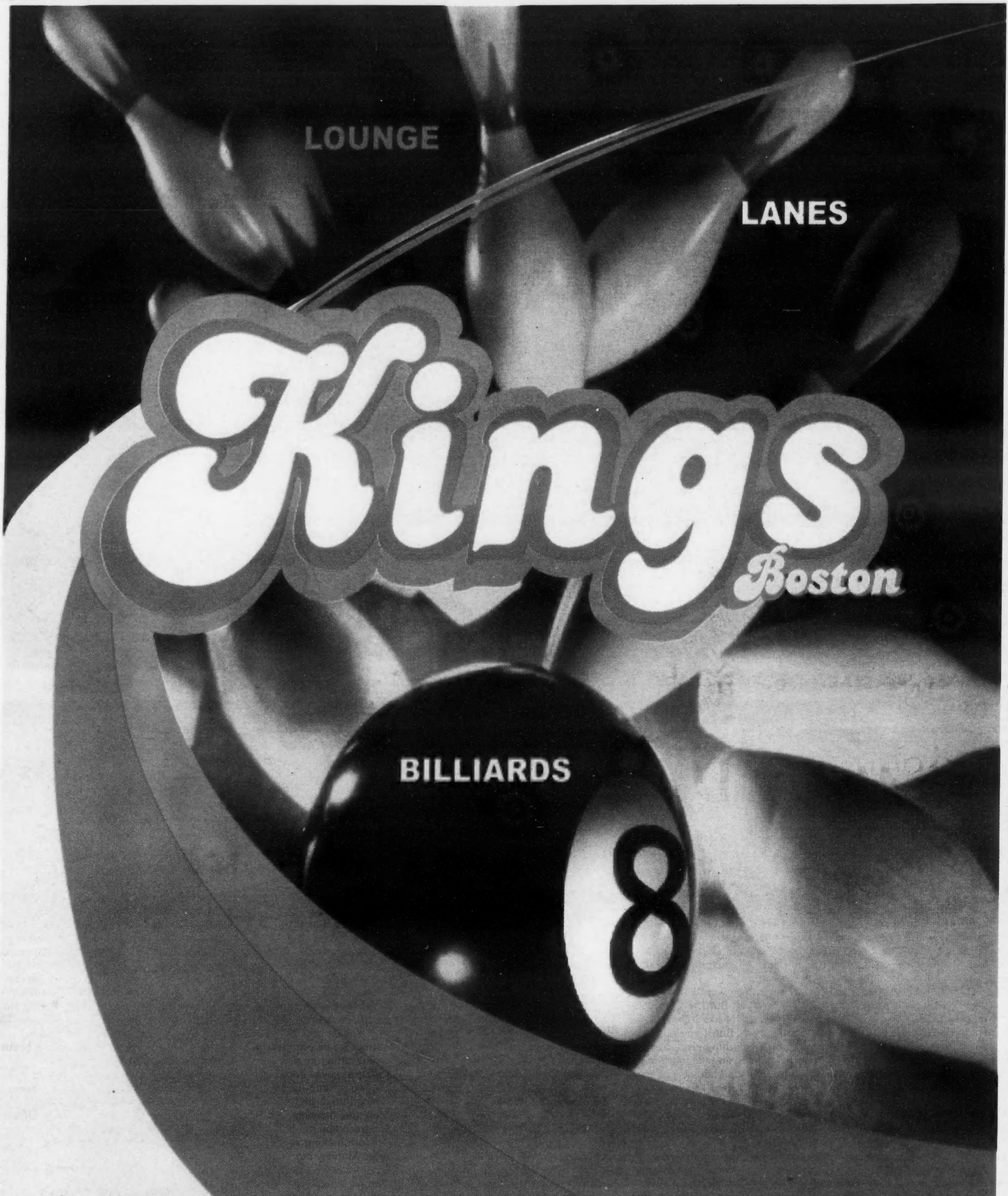
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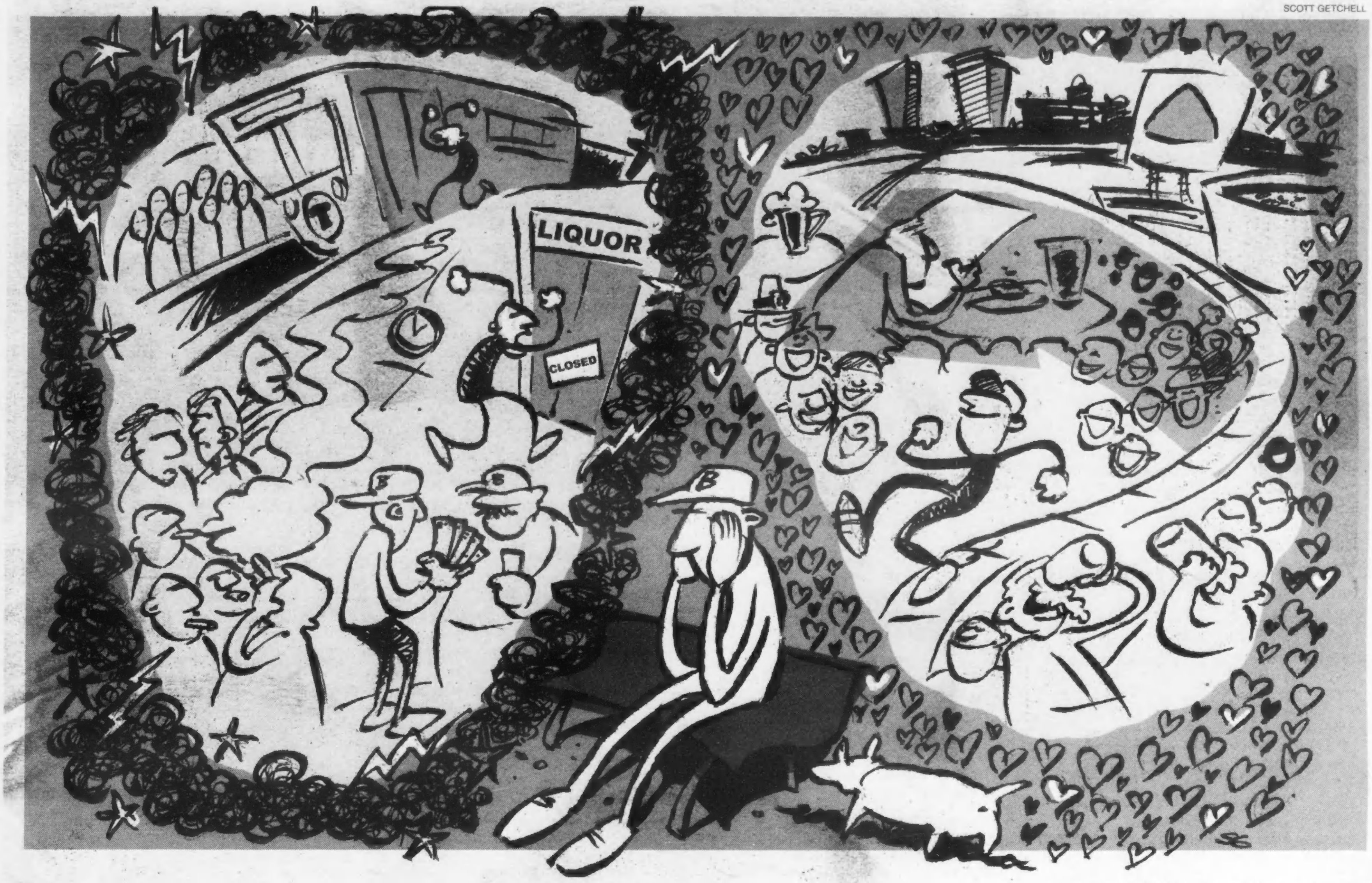


BOSTON: A LOVE STORY

By Mike Miliard

I THINK WE need to talk, Boston. I just want to say you really piss me off sometimes. I'm sorry if that hurts. I mean, I like you a lot. But I'm repelled by certain things about you on a more-or-less-daily basis. Still, somehow, I feel this inexplicable and inextricable connection to you. It's weird. I moved down here from Maine five years ago, and I haven't left yet, so you must be doing something right. You've got more than your share of peccadilloes, but for every one of those, I can think of something else about you that I like. I take the good with the bad.

I'm torn about your smallish size. I wish you were a little bigger, a bit more exciting, a tad less parochial. But I love the intimacy that your smallness engenders. I sort of like it when I see strangers on the sidewalk and recognize them. But if you're so small, why is everything so far away from everything else? I hate that traveling from Davis Square to Brookline can take more than an hour, and that getting to Allston and Jamaica Plain can be such a pain in the ass. But I love that you can walk almost anywhere in this city. I love a slow stroll from the Fenway all the way downtown or to the waterfront, or down Mass Ave from Harvard Square, crossing the Charles, striding the Smoots of the MIT Bridge, and then on down to Back Bay.

I hate coming back from other cities and being reminded that this is still a very white town. And, notwithstanding all the strides we've made in terms of race relations over the past three decades, I hate that Boston is still very segregated. Yet I love Boston's ethnic mix. I love the St. Paddy's Day parade in Southie and the summer saints' festivals in the North End. I love Chinatown, the Dominicans in the bleachers cheering Pedro and Big Papí, the Portuguese channel on cable TV.

I hate how the MBTA stops service so @#$% early, making it all but impossible to catch a whole show at the Middle East or the Paradise or T.T. the Bear's without missing the last train and having to take an expensive taxi home. But I love speaking bad drunken French with Haitian cab drivers as Radio Nouveaute crackles under the dim light of the running meter.

I hate those arcane blue laws. That I can't buy beer at a convenience store and, until recently, couldn't anywhere on Sundays. I hate the smoking ban, and the deleterious effect it's had on some of my favorite bars. But I love the bars — lingering over brunch with a pint and a paper at Doyle's, or sharing close quarters with Irish expats at the Littlest, or spinning the wheel at Bukowski, or sitting outside the Baseball Tavern at noon on a sunny Saturday.

I hate how Red Sox tickets are so expensive and so hard to come by. But I wouldn't trade walking up the ramp and getting that first glimpse of Fenway's vibrant verdancy for anything. I hate morons who shout "Yankees suck" and the jackasses who rioted after we won the pennant. But I love spilling out onto Lansdowne Street after a dramatic extra-innings win, the warm, humid air full of shouts and beery breath. And I love that the Red Sox have won the World Series. More than words can possibly describe.

I hate the subway. A lot. I hate that my commute is so long. I hate tearing down the stairs, sprinting toward open doors, only to have them close in my face, the driver staring blankly back at me as the train rolls away. I hate waiting at Park Street for an outbound Red Line train that seems never to come. I hate sitting motionless between Central and Harvard Squares for what feels like hours at a time. I hate having to wedge into one of just two sardine-tight Green Line cars when it's rush hour. But I love rolling into daylight across the Longfellow Bridge on a resplendent springtime morning, the Charles River glistening gold, the Esplanade green and rambling, the Pru and the Hancock rising tall and proud. I love looking around at the passengers all reading the same papers the Monday morning after a big Patriots win. I like that Green Line driver who talks to the riders over the intercom, telling jokes that people actually laugh at. And I like it when, at least one day out of every seven, the escalators are working.

I'm being too hard on you, Boston, really. Every time I talk you down, I should just remember that commercial. Y'know, the one they showed about eight gazillion times on NESN this summer. "What's there to do in Philly?" And the best they could come up with was the Liberty Bell, pretzels, and cheesesteak. Pathetic. And then one guy says, "It's like a baby New York." If anyone said that about you, I'd probably punch him. You're not like New York at all. You're you. And that's not such a bad thing to be. Are there cities I'd rather live in? Sure. But there aren't many. You'll do for now. ■

Mike Miliard can be reached at mmiliard@phx.com.

EDITORS' picks

Best urban oasis

With the exception of people who work in the Financial District, Norman B. Leventhal Park — a/k/a **Post Office Square Park** — is an unknown quantity for most residents of Greater Boston. Which is a shame, because it's the perfect place to go when you need a quick dose of tranquility. The northern end of the park is dominated by a minimalist fountain that spreads the soothing sound of running water; on the eastern side, benches sit under an arbor festooned with creeping vines and hanging pots filled with flowers; the greenhouse-like Milk Street Café occupies the park's southern end; and the entire area is beautifully landscaped and meticulously maintained. It is, in short, a shining example of what parks can do for cities. And it's worth a visit.

Norman B. Leventhal Park, Post Office Square, Boston.

Best way to survive a cold winter without Sox

It's often said that Sox fans are the best, most passionate, most well-informed in baseball, and a glance at the multitudes of **Red Sox message boards, blogs, and chat rooms** out there bears it out; if you're anything like we are, you'll be logging copious hours on 'em this winter as you

Continued on page 26

EDITORS' PICKS, *from page 25*

bide your time until pitchers and catchers report. On the Remy Report (TheRemyReport.com), beloved broadcaster Jerry Remy's ragtag group of raucous fans will be talking trades and acquisitions all winter long. The Soxaholix (Soxaholix.com) is a funny blog, presented via foul-mouthed clip-art office drones (inspired by David Rees's *Get Your War On* comic strip) who dish daily about all things Sox. Boston Dirt Dogs (BostonDirtDogs.com) offers off-color commentary and Photoshopped chuckles, and will keep you apprised of all the sizzling developments following this hot-stove season. Best of all is Sons of Sam Horn (SonsofSamHorn.com), the no-nonsense message board representing the vanguard of Boston fandom. The site requires membership to post, but its discussion threads — featuring reams of stats (Sabermetric and otherwise) and good-natured arguments between whip-smart fans who feel equally comfortable quoting Def Leppard and Dr. Johnson — are there to be read for your edification. It's a safe bet that Curt Schilling himself will be posting on SoSH occasionally this off-season (screen name: gehrig38) as he waits for spring training along with the rest of us.

PHOTOS BY ERIC LEVIN

PARK IT: *it may be smack in the middle of the city, but Post Office Square Park is a soothing spot for a workday break.*

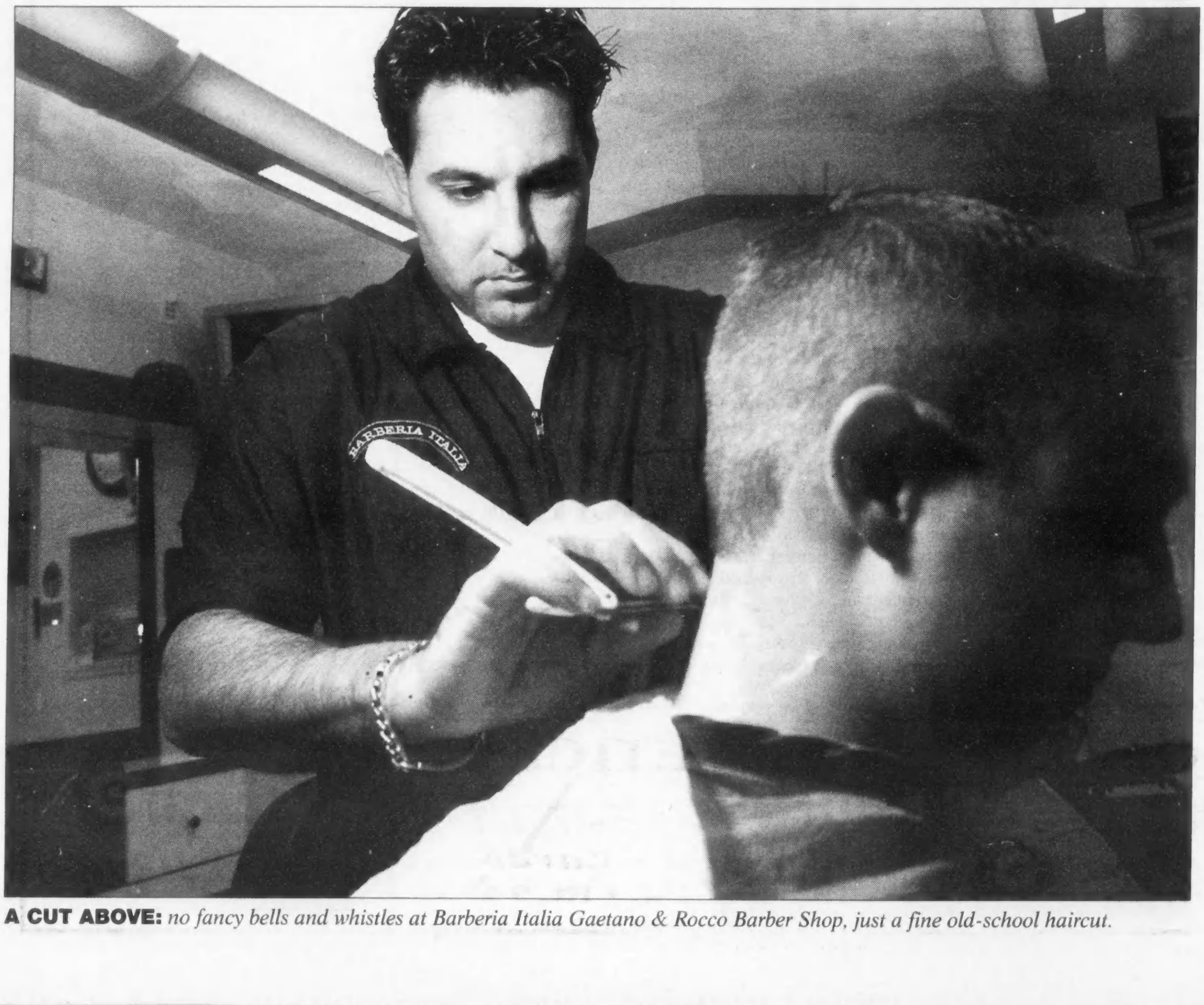
Best old-school barber

In an era when "queer-eyeing" and day-spa makeovers are touted as de rigueur for male grooming, it's comforting to find that the old-school barbershop is alive and well.

Tucked away in the North End, **Barberia Italia Gaetano & Rocco Barber Shop** isn't the barbershop from your childhood (the one where a half-blind 80-year-old struggled not to draw blood). Rather, it's the place to head for a simple, quality, timeless haircut from one of two Italian craftsmen. It's also where you'll want to splurge on a special hot-towel, straight-razor shave.

With Boston sports memorabilia on the walls and copies of men's magazines ranging from *Details* and *Maxim* to the latest *Playboy,* you'll also feel far, far away from SuperCuts.

Barberia Italia Gaetano & Rocco Barber Shop, 167 Salem Street, Boston, (617) 227-2128.



A CUT ABOVE: *no fancy bells and whistles at Barberia Italia Gaetano & Rocco Barber Shop, just a fine old-school haircut.*

Best non-franchised destination neighborhood

Although Central Square remains a hot spot for lovers of live music, sitting in its center are the Gap and Starbucks, serving as reminders of how franchises can sap a neighborhood of much of its character.

Fortunately, the same cannot be said of Cambridge's off-the-beaten-path **Inman Square**, which continues to be "discovered" as a unique dining, shopping, and entertainment district.

Christina's is home to what is arguably the world's best ice cream. Zeitgeist Gallery and Ryles Jazz Club court music and performance lovers, while ImprovBoston Theater draws those needing a laugh. Lovers of kitsch will find heaven at Buckaroo's Mercantile, home of custom T's and housewares. A few doors down, Absolutely Fabulous sells reasonably priced vintage finds alongside boutique-y gifts.

Then there are the countless eateries and watering holes, from hipster-haven Bukowski Tavern and nationally renowned East Coast Grill to soulful Magnolias. And no, there is no Starbucks. But there is the 1369 Coffee House.

Inman Square, Cambridge, www.inmansquare.com.

Best way to gratify your inner chauvinist

The free weekly rag ***Barstool Sports*** doesn't pretend to be anything it's not. Billing itself as "the only newspaper in Boston written by the common man for the common man," it pursues its editorial mandate unabashedly: beer, babes, and ball. Those cover photos of buxom beauties (contestants in the ongoing Ms. Barstool Sports competition) might smack of sexism, but the "average Joes" on the *BS* editorial board care not a whit. Besides, there's some writing within those dozen or so pages — skimpy as the clothes on the cover models — that's actually quite good. Sure, there are the thoughtful, funny essays on being a sports fanatic, and wicked takedowns of Yankee hubris. But there's also music criticism (a skewering of John Mayer) and tongue-in-cheek local-issues reporting (a series of proposed new regulations for the MBTA, including one that requires you to stay in your seat for the duration of the trip: "You can just look at the [old] ladies and say, 'Sorry, I'd love to give up my seat, but rules are rules.' ") Being un-PC for the sake of being un-PC is lame, of course. But *Barstool Sports* pulls it off with such shameless aplomb, it's hard not to root for the little guy.

Best place to discuss architecture

At a spot along **Soldiers Field Road in Brighton**, two brick buildings stand before you, facing the river. The one to your left uses classic red bricks to speak to the Harvard campus, while modernizing them through strong geometric shapes and large glass windows. The one to your right paints its bricks in random gradations of color and plops them down in rectangular chunks like the excretions of a junk-car wrecking machine. Oddly, the bold updating of the university's architectural theme is Genzyme's manufacturing plant, and the embarrassing crap-brick of a building at One Western was built by Harvard for its students. Discuss.

Continued on page 30

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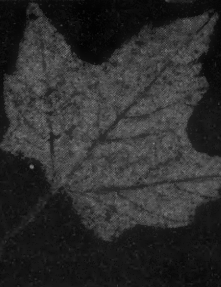

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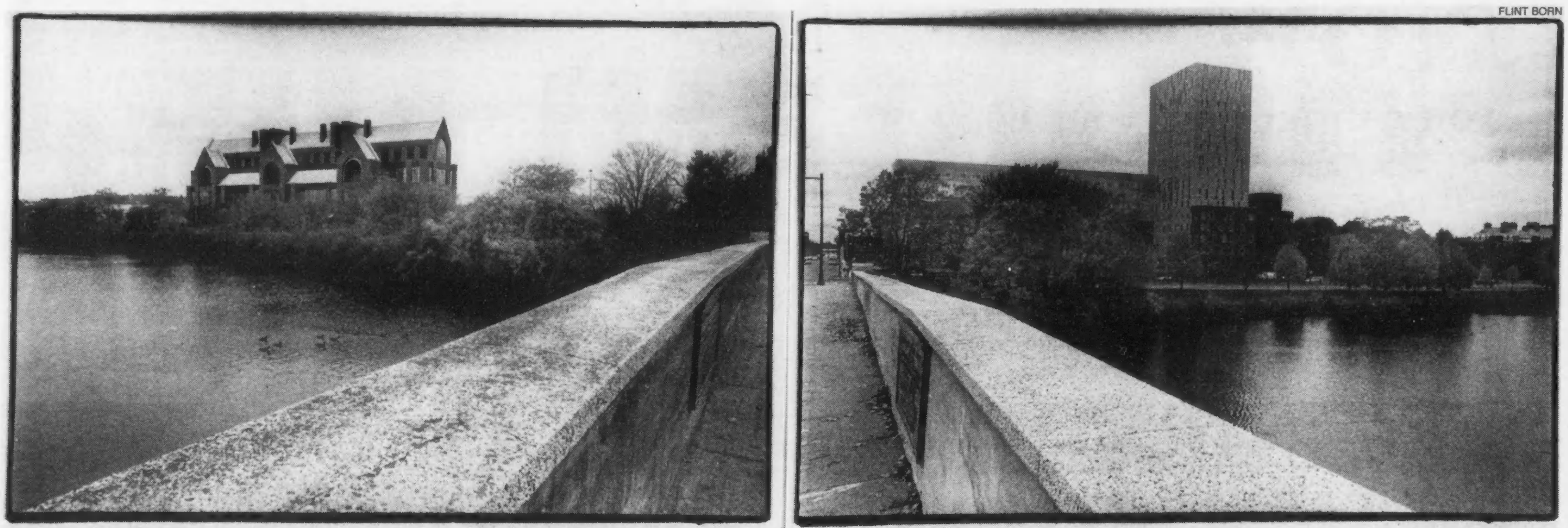


IF YOU BUILD IT: *the Genzyme building, left, stands in sharp contrast — but close proximity — to Harvard's dorm at One Western in Brighton.*

EDITORS' PICKS, *from page 26*

Best place to relax with your date even though you're likely to witness a drug deal

In the **courtyard behind the Cambridge-Side Galleria**, you can sit on the grass or a bench, even in a gazebo, and watch the calm waters of the Charles River inlet. See the riverboats dock and depart with giggling guests. Peruse the sculptures scattered about. Notice the nervous man checking his watch. Watch as another man approaches him, and they hastily exchange items. Look away quickly, returning your gaze to the calm waters of the Charles River inlet, the boats docking and departing . . .

Best place to build a biosphere or experiment with employment

It's tempting to say Boston needs more **Berwick Research Institutes**, but at the same time this laboratory for experimental art is undeniably inimitable. Founded in 2000 by eight artists dissatisfied with the city's lack of noncommercial space to create, perform, and display their work, the Berwick serves as an incubator for those who work outside convention and outside the commercial world. The artists took over a former Whoopie-pie bakery in Roxbury's Dudley Square, and have been a vanguard for promoting the kind of work that you will never, ever see (or hear or experience) on Newbury Street. For example, as part of the ongoing Artist in Research Program (AIR), artists have campaigned for president by holding experimental tea parties on platforms of mobiliTEA, securiTEA, and communiTEA; cultivated a green-as-can-be biosphere within the Berwick building; and put together the current project, "Help Wanted," which explores the façades and processes of landing a job. The Berwick may be one-of-a-kind, but it reminds us that Boston needs more places that champion the artists and the work that don't fall into neat, marketable categories.

Berwick Research Institute, 14 Palmer Street, Roxbury, (617) 442-4200, www.berwickinstitute.org.

Best damn bicycle trail in Massachusetts

Stretching from Dennis to Wellfleet, the **Cape Cod Rail Trail** is simply the finest bicycle path in the Bay State. It's a little nippy this time of year, but the crowds are gone, and — at 22 miles— it's a great way to give your legs a workout without having to deal with summer's skateboarders, rollerbladers, strolling couples, runners, etc.

At more than 25 years old, the former railroad bed is showing its age. Narrow and a bit bumpy in spots, it nevertheless attracts a reported 400,000 people annually. There's a $1.1 million rehabilitation project now under way that has created a significant detour on to the public streets in Eastham. You'll also have to thread the needle through the Nickerson State Park section, which is under construction. Another $5 million in state money has been approved to widen and smooth the trail starting next spring.

Still, these are small inconveniences compared with the benefits: a flat, fast path through an interesting area dotted with ponds; a terrific picnicking site at Nickerson; and a pit stop in the town of Orleans. The trail also passes near the Cape Cod National Seashore's Salt Pond Visitors Center and an Audubon Society wildlife sanctuary.

Start early enough in the day and you can easily bike the entire trail, make the return trip, and have plenty of time to go out for dinner.

Cape Cod Rail Trail, www.mass.gov/dem/parks/ccrt.htm.

ERIC LEVIN

SHIT HAPPENS *in sports, and you can read all about it in the weekly rag* Barstool Sports.

Best place to smell the roses

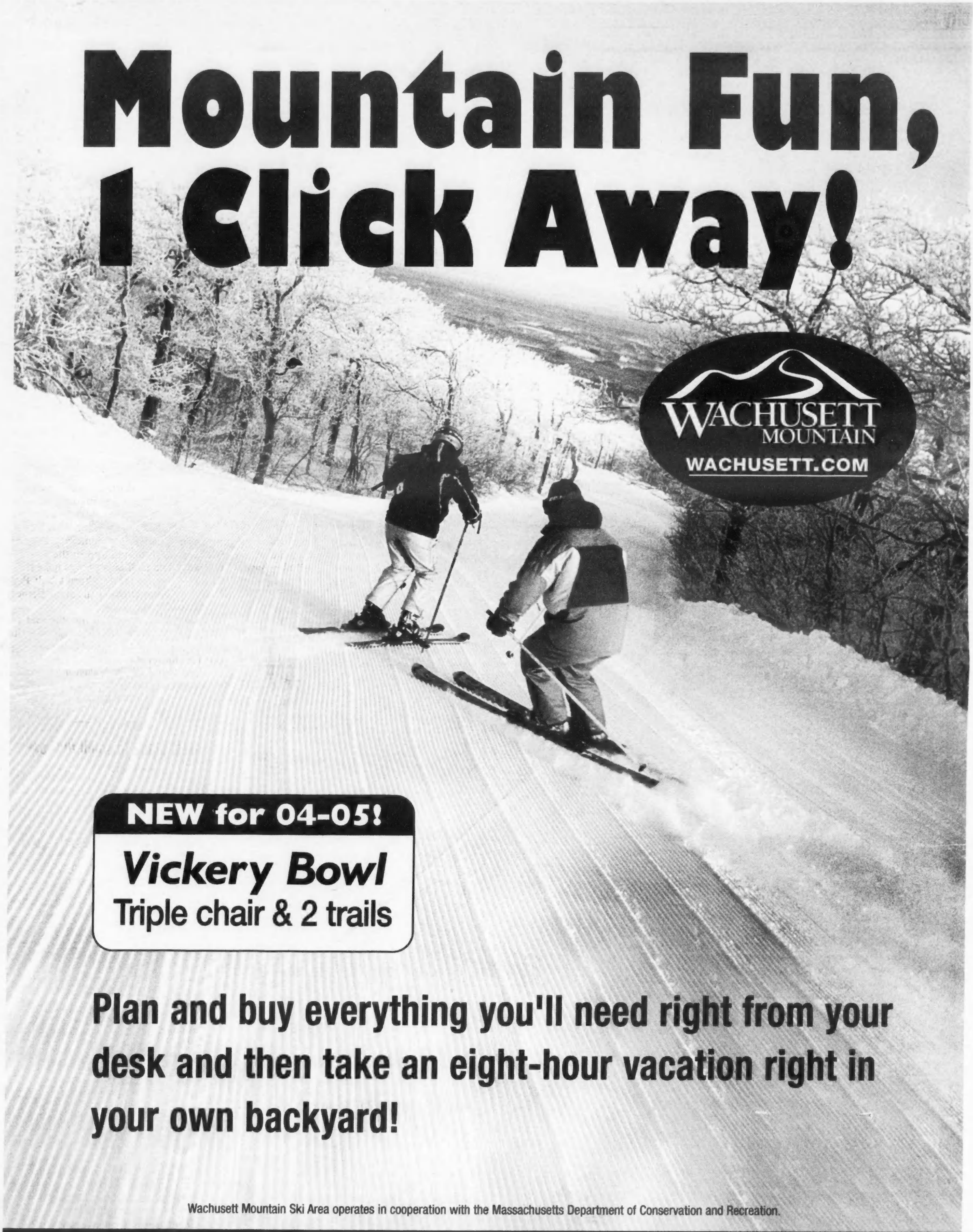
Not far from the madding crowds of Fenway Park is the "best-kept secret in Boston," according to Parks Department spokeswoman Mary Hines. Hidden behind a hedged-in fence are the 2000-plus bushes of the **Kelleher Rose Garden**. Step inside and the world is transformed into an Edenic vision of petal-laced pathways, vine-covered trellises, and hundreds and hundreds of meticulously nurtured, sublimely scented blossoms in shades ranging from the purest white to the deepest red. And if you look closely into the trellises you can find the nests of the robins that fill the garden with song. Established in 1925, featured in a 1933 edition of *House Beautiful*, and named after former parks superintendent James P. Kelleher, the garden has offered solace to brokenhearted Fenway fans for almost as long as the World Series drought persisted. Extensive renovations, including the planting of 1000 bushes, are now under way. They should be complete by June, which Hines says is prime time for smelling the roses. "If people thought it was beautiful before," she says, "wait until they see it then."

The James P. Kelleher Rose Garden, Park Drive behind the Museum of Fine Arts, Boston, (617) 635-4505.

Best adiós in the sports world

Six months ago it was hard to conceive of a world without **Nomar Garciaparra**. But within weeks of his traumatic trade to the Chicago Cubs, Red Sox nation didn't seem

Continued on page 32



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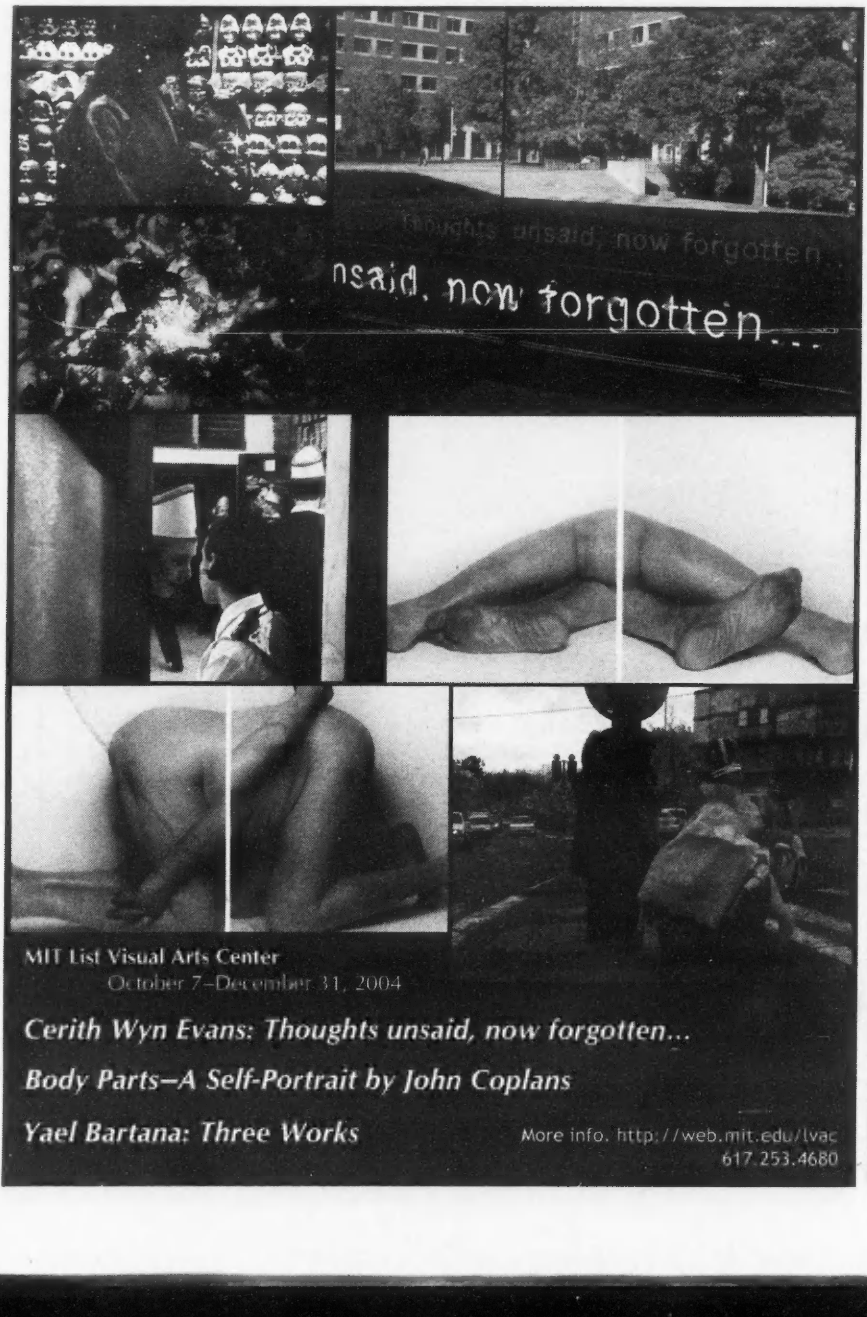

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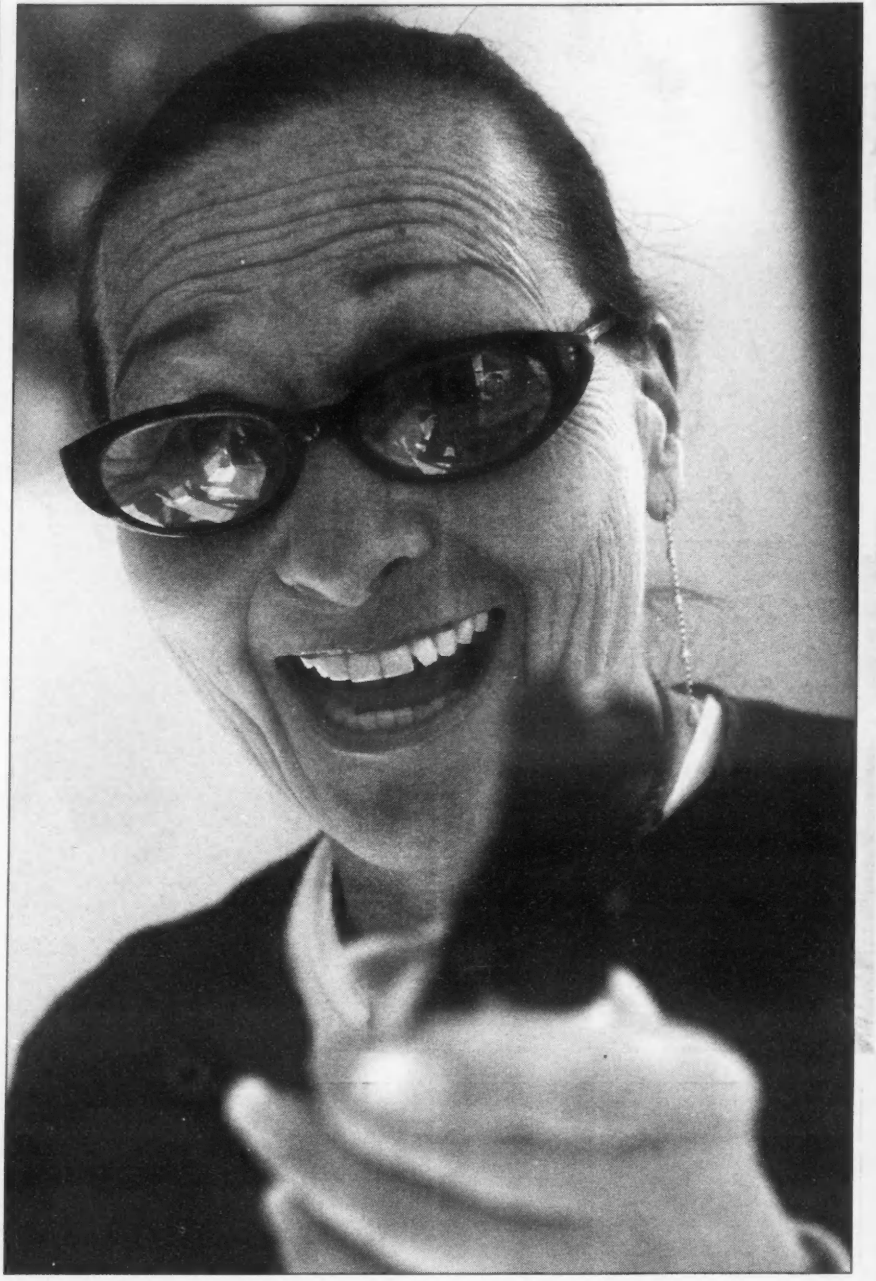


LET HER RIP: *Barbara Smith makes bikini waxes a breeze at Total Skin Care.*

EDITORS' PICKS, *from page 30*

all that weepy about losing the guy who'd been the face of the Sox for the past several years. (It must've been hell for the Red Sox promo department to get rid of all the Nomah-related ads and billboards that first week of August.) But with Nomar and his wrist/hamstring/groin now giving the Cubbies headaches, and the Red Sox having won the World Series without him, it's difficult to imagine the Sox even putting in a bid for the once-iconic shortstop now that he's become a free agent.

Best alternative to cat commitment

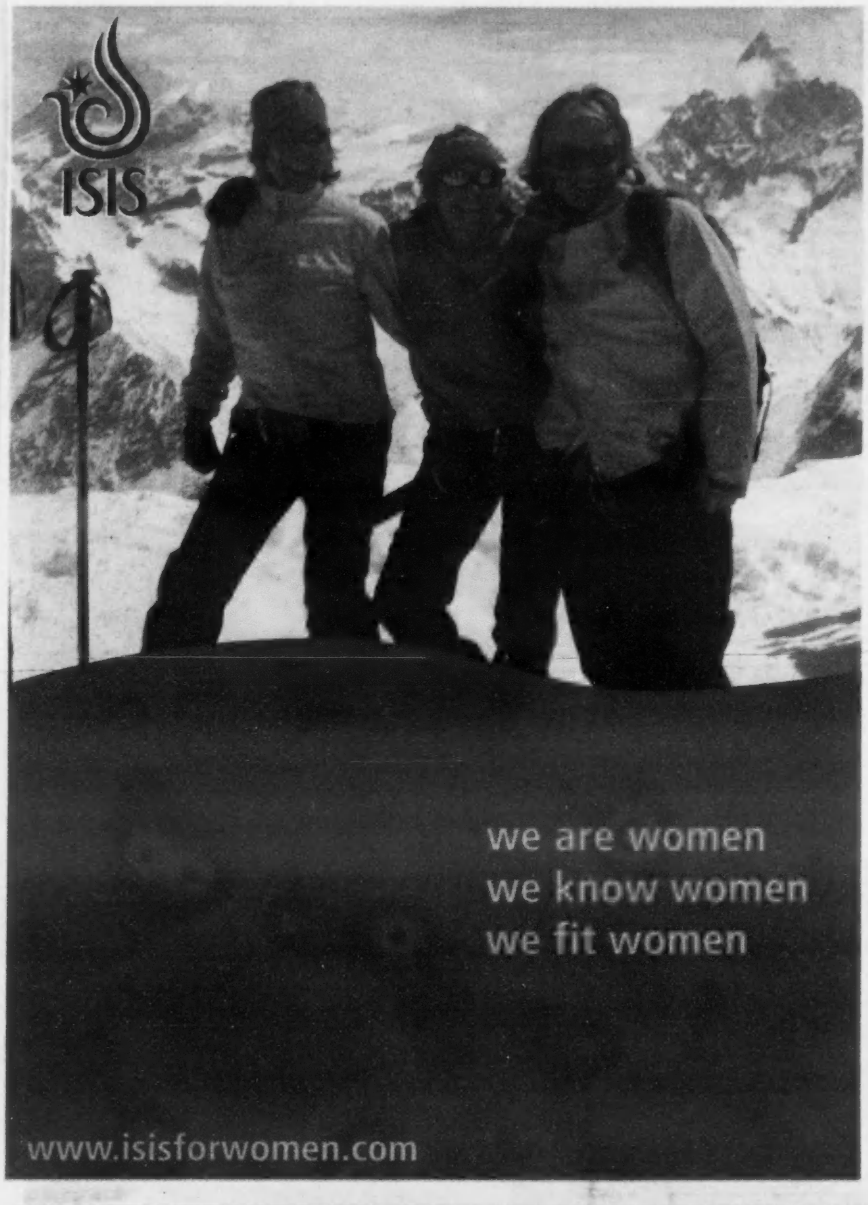
It's a familiar problem: you want the companionship, cuddling, and affection, but you don't want the commitment of a long-term relationship. This applies to relationships with felines as well as with humans, but luckily for lovers of the former, the **Animal Rescue League of Boston** offers the kitty equivalent of a one-night stand — without the moral qualms. Volunteers in the Foster Care Program can take charge of a needy cat (or dog, bird, or whatever), nurturing it until it is ready for proper adoption. ARLB volunteer-services manager Debby Vogel knows the process firsthand — she's just finishing up with a litter of six kittens. "There are so many pregnant cats and litters taken with kittens too young to be vaccinated that can pick up diseases in the clinic," she says. "They need an environment where they grow up healthy and socialized." Volunteers commit to only a few weeks of care and caresses; the hard part is breaking up. "Those who can't make the break, and adopt, we call the 'Foster Care Flunkies,'" Vogel explains. For the rest, she says, the consolation is knowing that "you've saved a life."

The Foster Care Program at the Animal Rescue League of Boston, 10 Chandler Street, Boston, (617) 426-9170, www.arlboston.org.

Best place to hobnob with the literati

The pool of literary energy and talent in Boston is wildly out of proportion to the city's size. **Grub Street**, Boston's only independent writing center, harnesses the power of this talent through writing workshops in fiction, poetry, and screenwriting, among others; through Saturday-morning discussions on various issues writers face; and through readings and events and fellowships. Not only does Grub Street make people the best writers they can be by exposing them to the best writers, but it fills the crucial role of Boston's literary hub, *the* place to refer-

Continued on page 34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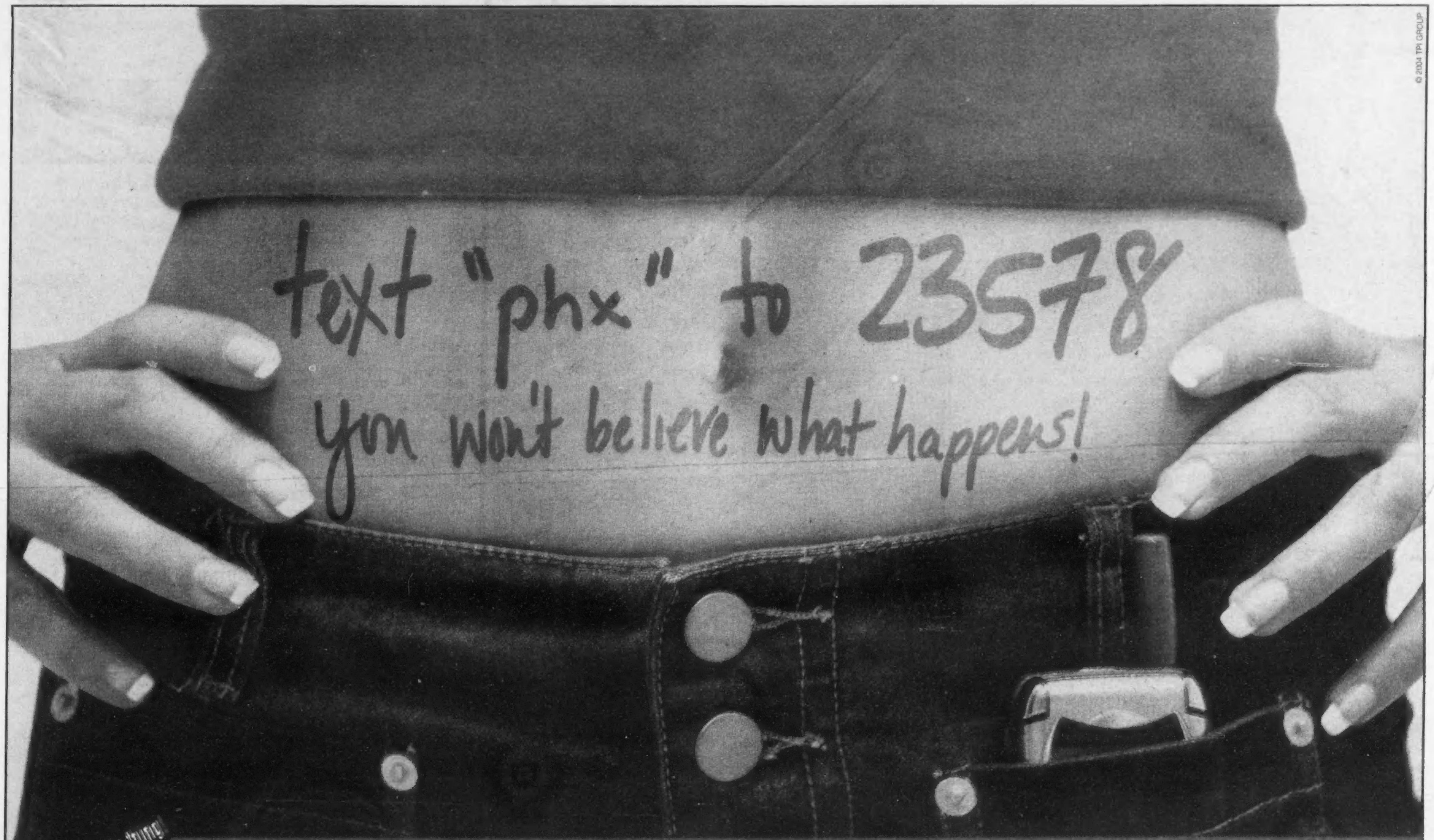
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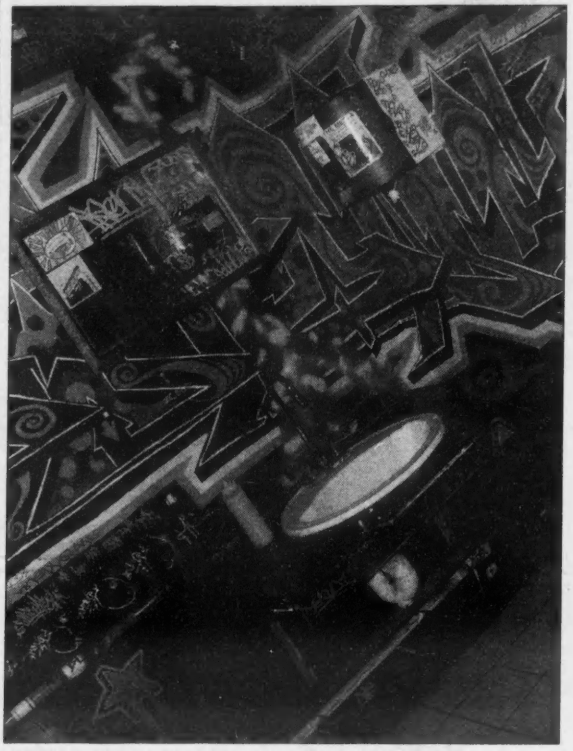
CAMILLE DODERO



HERE I SIT: *at the Other Side Café, brilliant bathroom graffiti gives patrons something to contemplate.*

EDITORS' PICKS, *from page 32*

ence for all manner of literary endeavors. In the tapestry of the cultural scene, this is the thread that ties all the literary units together. Employing as teachers some of Boston's best writers, such as Chris Castellani, Jessica Shattuck, Amanda Ward, and Jennifer Haigh, Grub Street provides those who don't have time or money for a full-on MFA program the opportunity for master's-level teaching, discussion, and perhaps most important in such a solitary endeavor, community.

Grub Street, 561 Windsor Street, Somerville, (617) 623-8100, www.grubstreet.org.

Best bathroom graffiti

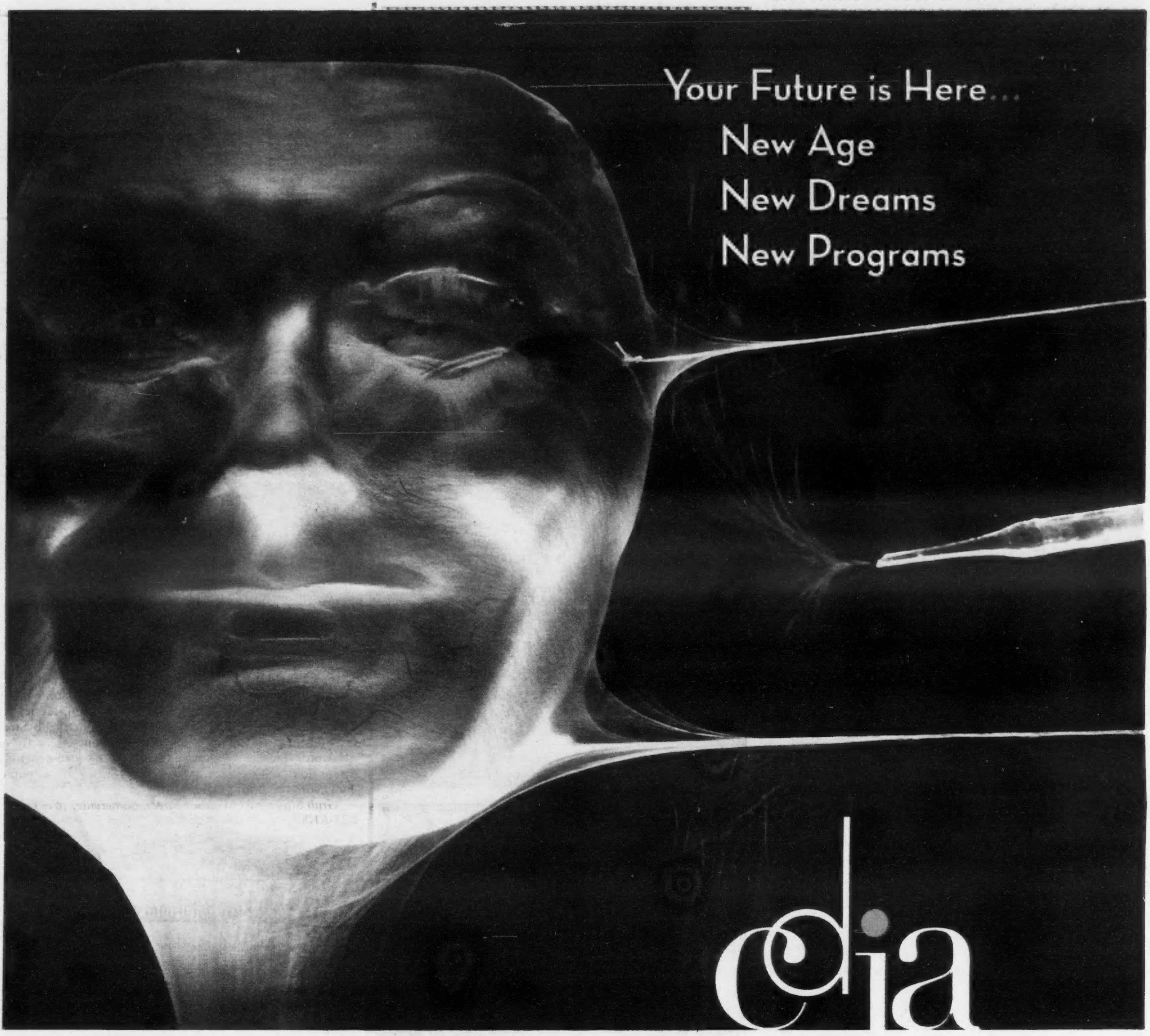
Graffiti writers and sticker bombers hang at the **Other Side Café**, a hip little Back Bay joint nestled beside the Mass Pike that serves healthy, made-to-order lunch fare (hummus wraps, stacked sandwiches, yogurt-and-fruit bowls), juice concoctions (wheatgrass, anyone?), specialty coffee drinks (peppermint-patty lattes), and 60-some kinds of beer. And since a sizable percentage of the clientele can wield a spray can skillfully, it's only fitting that the walls of the two unisex bathrooms bear brightly colored graffiti. This isn't your typical CALL FOR A GOOD TIME latrinalia (the proper term for bathroom-wall graffiti); it's a legitimate canvas of vividly rendered pieces. In one restroom, pink arrows, purple swirls, and angular letters surround the mirror, the sink, and the paper-towel dispenser. Above them, an aperture reveals a cartoony scene of a paved road leading to an alien cityscape. Across the room, there's an apocalyptic painting of bubbling lava and machine cogs inside an orange, green, and red tag name. It doesn't matter that these paintings exist inside tag names indecipherable to the untrained eye — the paintings themselves are exquisite.

The Other Side Café, 407 Newbury Street, Boston, (617) 536-9477.

Best distraction during a bikini wax

Of course, no one in her right mind looks *forward* to having hot wax rip the hair from such a delicate region, but with **Barbara Smith** of **Total Skin Care** manning the sticky vats, we've long found the procedure surprisingly tolerable. The Brookline salon owner nearly bubbles over with enthusiasm, humor, and enough funny — and occasionally downright snarky — anecdotes about her neighbors, friends, and family to keep us entertained long after the final hair's been yanked.

Total Skin Care, 270 Babcock Street, Brookline, (617) 783-0565.



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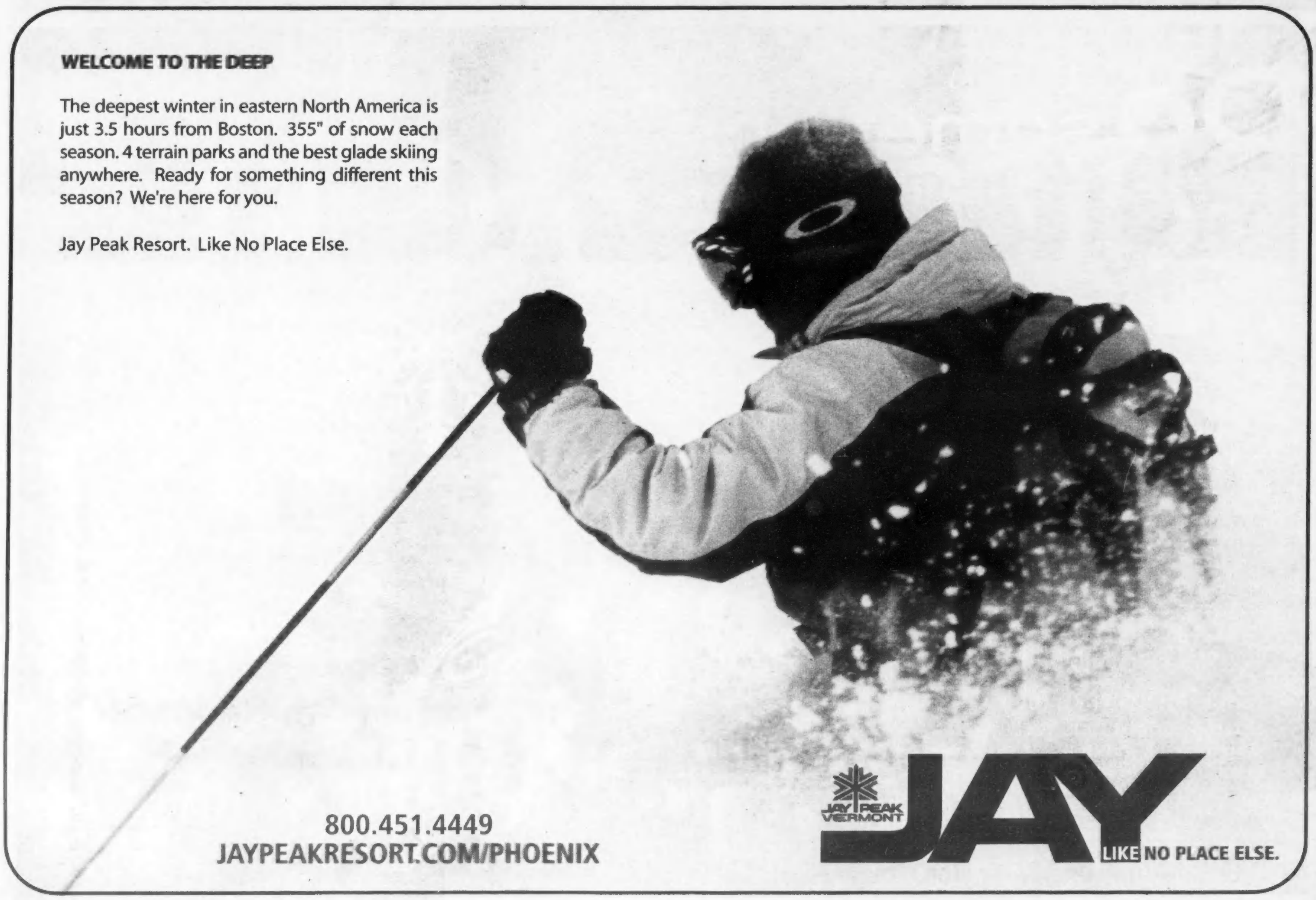
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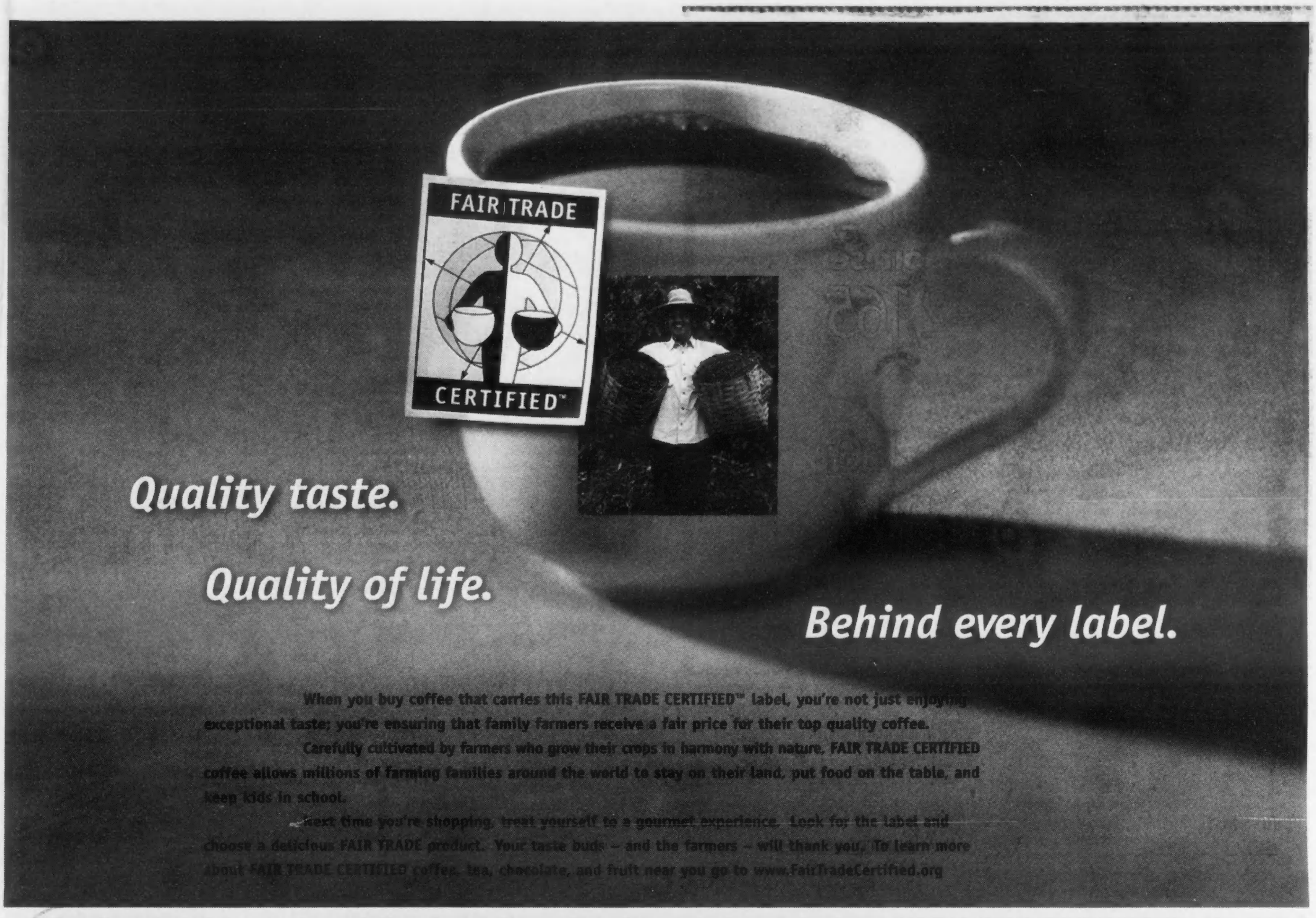

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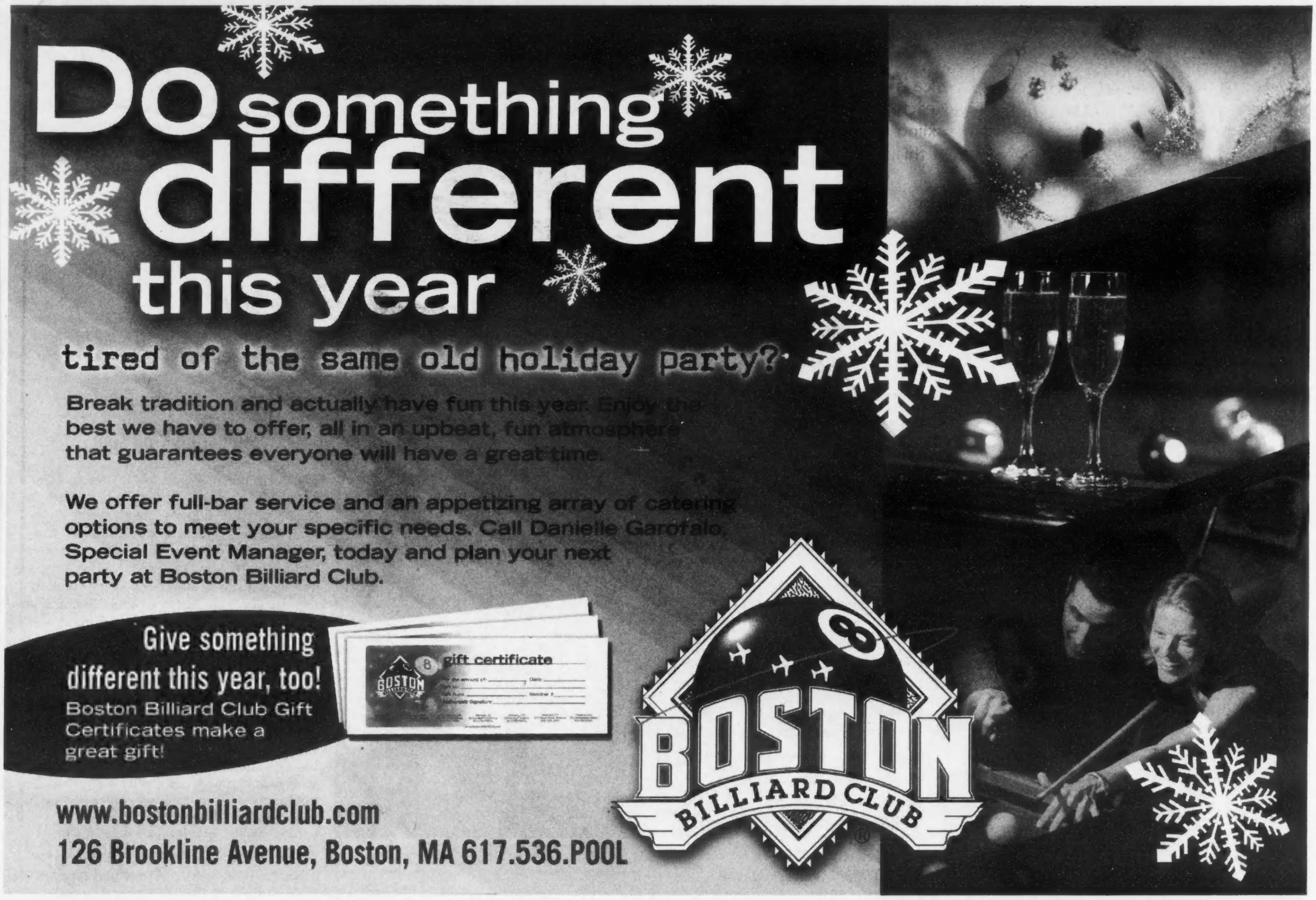

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READERS' picks

RAYNALD CARRE

BLOW HARD: *readers say James Joseph Salon gets the cut.*

Best annual event

It's easy to wonder whether the broad middle stretch of the country realizes that not all East Coasters celebrate New Year's Eve with a jamboree starring a pickled celebrity counting backward under the glaring lights of Times Square. At least a million and a half people flock to Boston every year for **First Night**, knowing there's a fine alternative to loitering amid throngs in the cold, waiting for a dinky orb to fall. For almost three decades, First Night has marshaled the city's support and raised up the concept of the block party incalculable notches. With options to choose from includingfestivities for kids and families, concerts, and dance performances throughout the day, and plenty of visual and musical diversions into the night, plus fireworks, people from all over excitedly trek into town to bid farewell to a year gone by.

One thing that much of the world *does* know about is the annual assembly of oarsmen and -women known as the **Head of the Charles Regatta**. Every October for the past 40 years, rowers from around the globe have streamed into Boston and Cambridge with paddles in hand for the event. We might never have the once-in-a-lifetime chance to stage the Olympics in this city, but who cares when we have an annual athletic gathering of such scope? And unlike the Olympics, after everyone departs, there's something to anticipate for the next year.

First Night Boston, (617) 542-1399, www.firstnight.org; Head of the Charles Regatta, www.hocr.org.

Best internship

Every year, a new crop of college students appears in Boston primed to tackle that eternally nagging question: what should I do with my life? Internships are one method of arriving at an answer. Companies, agencies, and political offices all over the city offer undergrads exposure to various realms of business, politics, and activism. Not to toot our own horns, but we're here to report that, having surveyed all the internship opportunities along the MBTA routes and beyond, you, dear readers, tell us you'd opt to hone your skills at the **Phoenix Media/Communications Group** (a/k/a the *Boston Phoenix*, WFNX, and *Stuff@Night*) — and not just because you'd get to pass the home of baseball's world champs on your way to work. Each semester and every summer, the company invites about 30 applicants to dive headlong into the daily grind of weekly journalism and take part in the publishing process, from generating ideas to lending reporters a hand to laying out the paper and Web site. Interns land positions in design, editorial, programming, marketing/promotion, sales, and information technology; the primary requirement is enrollment in a college or university. There aren't any monetary rewards for the work, but internships offer something far more valuable: experience. And there's the built-in opportunity to mingle with the fashionable, in-the-know staffers and show them what you can do. Many interns have gone on to work with the company or have maintained relationships as freelancers. The biggest perk? Show up as you are, no suit required.

Phoenix Media/Communications Group, www.bostonphoenix.com.

Best local nonprofit organization

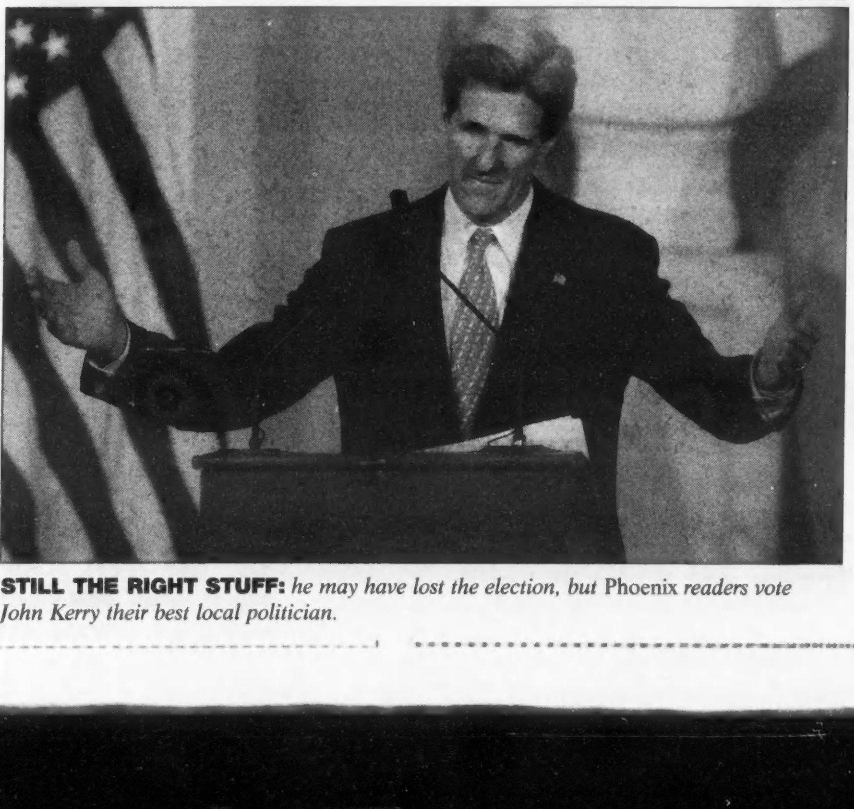
Much talk about homosexuality today inevitably leads to a discussion of gay marriage. However, since 1989, the **Network/La Red** has addressed another critical issues in lesbian, bisexual, and transgender relationships by providing help for individuals facing domestic abuse. Helmed by abuse survivors, the bilingual organization focuses on empowerment by sharing lessons from those who've overcome such crises. The Network began as an outreach vehicle to raise awareness of domestic abuse in LBT communities. In 1993, the hotline opened and started fielding about 100 calls a year. Now, as one of only a few dozen organizations nationwide to specialize in assisting battered LBT women, the Network serves as a model for such agencies. It now helps more than 500 callers annually, and offers emergency shelter via the Safe Home program. There's also an advocacy program, which includes support groups, safety planning, and counsel when it comes to navigating legal, medical, social, and housing services. Plus, the outreach component is still going strong to uphold the original community-education goal.

The Network/La Red, (617) 695-0877, www.thenetworklared.org.

Best local politician

In the past months he's been repeatedly scorned as a flip-flopper and accused of being too long-winded and looking too rigid and robotic, but as the presidential campaign evolved, our stentorian hometown senator, **John Kerry**, proved to the country that if anyone was going to take on the incumbent, it was he. Now we'll never know what he could have done abroad or on domestic issues or for the United States' international reputation, but we do know that his 20-year Senate record is defined by some pretty impressive accomplishments, especially for the working class, of which helping to increase the minimum wage and ensuring child tax credits are not the least. His mug has become a fixture on the front pages of the dailies, and the past months have confirmed him as a fighter as fierce as Joe Frazier. But Kerry always demonstrated a palpable concern for the welfare of average Americans, and his noble and gracious concession speech on November 3 revealed a genuine gentleman. In the eyes of *Phoenix* readers, John Kerry will forever be the king of Beacon Hill.

REUTERS



STILL THE RIGHT STUFF: *he may have lost the election, but* Phoenix *readers vote John Kerry their best local politician.*

Best parking lot

Gas-lit Charles Street, Back Bay, Chinatown, and the Theater District don't appear to have all that much in common on the surface — other than a notorious lack of visitor-friendly on-street parking. Fortunately, the **Boston Common Garage** is centrally located for all four neighborhoods and priced reasonably enough to let you sample antique shops, Newbury Street styles, dim sum, and an Abba musical all in one visit. Enter on Charles Street to park and enjoy evening rates as low as $10, with full-day charges of $23. Those visiting Central Square will fare even better. Located at the corner of Pearl and Green Streets, the **Green Street Parking Garage** costs a measly $1 per hour, with a daily-maximum rate of $10 and an evening rate of $5. With the money, stress, and time conserved by this perennial lifesaver, it's even worth parking here and hoofing it to Harvard Square.

Boston Common Garage, Charles Street Extension, Boston; Green Street Parking Garage, Green Street, Cambridge.

Best pick-up spot

Thanks in no small part to the grande dames of *Sex and the City*, the stigma of singledom has been stripped as vigorously as the clothes from a freshly matched couple in heat. To indulge in the freedom of meeting new people and the giddy hope that there will be someone likable, folks in Boston flock to the **Rack** in droves. There are plenty of spots to visit if you want to narrow your search to sports fans, dance-floor booty shakers, or high-minded foodies, but the Rack seamlessly integrates all those factions with a dance floor, simulcasts of pro sports, and 14 pool tables within a sleek, roomy club. The spaciousness ensures that you won't have to scream over the DJ's dubs if you find yourself striking up a conversation at the slick marble bar, and you're not at risk of getting poked with a pool cue if you and the hottie you've been eyeing all night end up face to face on the dance floor.

The Rack, 24 Clinton Street, Boston, (617) 725-1051, www.therackboston.com.

Continued on page 40

MICAH'S PSYCHOANALYSIS (OPINION) OF THE 'BEST OF PHOENIX PERSONALS'

I've spoken with all of these fine people that placed their ads, and they are by far THE BEST. Now it is your duty to answer them.

BEST OF 'WSM'

VICTORIA'S SECRET

A purring cat, a pint of ice cream, the smell of freshly mowed grass, a challenging crossword puzzle, a gentle breeze on a balmy day. Your secret? ☎467156

VERY CREATIVE VICTORIA! Leaves me wondering... A LOT, and I don't know about you, but she leaves me wanting more. I want to sit down with her and rack her brain.

NEW TO PROVIDENCE

Do you have a(n): sense of the absurd (e.g., "The Office"); bond with dogs/cats; probing intelligence; appreciation of well-informed conversation? Energetic, fun, passionate, 5'8" 40+ writer seeks 5'10+/30+ unindicted co-conspirator to show me Providence and environs. ☎289638

It seems NEW TO PROV chose a different route than a string of consonants to describe her. She uses words having to do with criminal activity, and possibly uncomfortable prodding, along with dictionary symbolage (a(n)). I love it! It's different, reverential, and telling of who she is. Exactly the way a personal ad should be.

RAPUNZEL SEEKS PRINCE

Gorgeous locks, beautiful slim figure, classy, intellectual, accomplished, tenderhearted. 40s, Jewish. Pining in tall tower, for tall, courtly, gallant Mozart lover for marriage, and children. ☎885979

Intelligent and sweet, romantic and down to earth; it doesn't get much better than this. Take her out, and sweep her off her feet.

PROVIDENCE WITCH

40-year-old cute red-headed woman looking for fun new friends into music, metaphysics, majick, green things, romance and adventure. All stable, mature silly, cook, creative, goddess loving men welcome to reply. ☎410726

Why you should answer her ad? She's redheaded... enough said. Metaphysics? Damn! You better be able to hold a conversation with this one. Wow her; I know she's waiting. With her you will laugh, eat good food, and meet lots of new people. Give it a whirl why dontcha!

WOULD YOU DARE?

Quirky, groovy female, 49, 5'4", curvy figure, loves Harleys, blues, and sci-fi. Seeks SM with wild sense of humor, willing to pick me up on his mean motor scooter. Watch the moonlight shimmer in my jade mermaid eyes. Tattoos/long hair a +. ☎937174

This chick ROCKS! You have to call her for a casual time, just hanging out, driving around with the windows down (not in winter of course), and laughing your ASS off. She is down to earth, very chill, and acts, talks, and looks, so much younger than she is. Crazy fun will be had if you call her!

BEST OF 'MSM'

TERRENCE SEEKS PHILLIP

ISO cute geek/jock. At least like three of these: making out, Star Wars, horror movies, biking, napping, the Sedarises, cartoons, being in the Tao, theatre-hopping, bar-slumming, good music, nature's gifts. Prefer late 20s to early 30s. I'm articulate and boyish. ☎446416

I spoke with this charming guy over the phone, and he sounds like a blast. Too bad he's gay! I would love to sit with him, watch South Park (referenced in his heading), read books with great wit, and relax in my flowing motion of the Tao all day long. He can relax with a few drinks, he can laugh out loud unabashedly, he's not afraid to show his artsy side, and, I know I haven't met him, but he sounds so cute!

BEST OF 'MSW'

IF ALL THE WORLD'S

A stage, will you shakily act a role? Whether you play, portray or pretend, singin' the blues can mend. When roads diverged did you say "To what end?" or simply choose something like a star? SWM, 45, seeks SF, 24-44. ☎255848

Creative and smart. Quirky? Not really sure. He sounds realistic and literate. When I called him to tell him I had chosen him for The Personals 'Best of..." Section, he said he was late to teach a class... intriguing? Find out!

BE MY GINGER ROGERS

I'm a tall, well-built man with brown eyes and black hair. I'm looking for a lovely lady who will be my dance partner. I enjoy clubbing, eating healthfully, and curvy, flirty girlies! Let's dance the night away! ☎466042

Ginger Rogers? He already has taste. Along with healthy eating, and loving the curves we were born to carry, he is an all around catch. Call him up, and dance on his toes.

BEST VOICE GREETING

RELATIONSHIP NEWBIE

Introverted grad student, SJM, 30, 5'6", seeks honest, intelligent woman, same generation, for conversation and recreation. Perhaps also procrastination, even infatuation, but not manipulation or aggravation. Jewish, Unitarian, or Scrabble player a plus. ☎997916

You've just GOT to hear this voice greeting. Clearly this is a man of a musical persuasion. I made the whole Personals team listen to it on speakerphone, and he had everyone cheering and laughing at his charm and wit.

BEST OF 'DON'T LET YOUR INTERN PUT THINGS IN PRINT WITHOUT CHECKING THEM FIRST'

Here are a few amusing examples of what happens when you let an inexperienced intern dabble in scribing personal ads...

I'M NOT SINGLE

Are you a tall and curvy? Are you looking for a fun time? This 5'2, 19-year-old bombshell is looking for you. But be warned – she's only looking for a friend. ☎478026

As if the headline weren't bad enough in the Personals, but 'a tall and curvy?' A tall and curvy what? Man? Eek!

COLD AS ICE

This sexy SF, 5'4, 22 year old is looking for sex. ☎478015

Send this right on over to the Erosphere Adult Personals section!

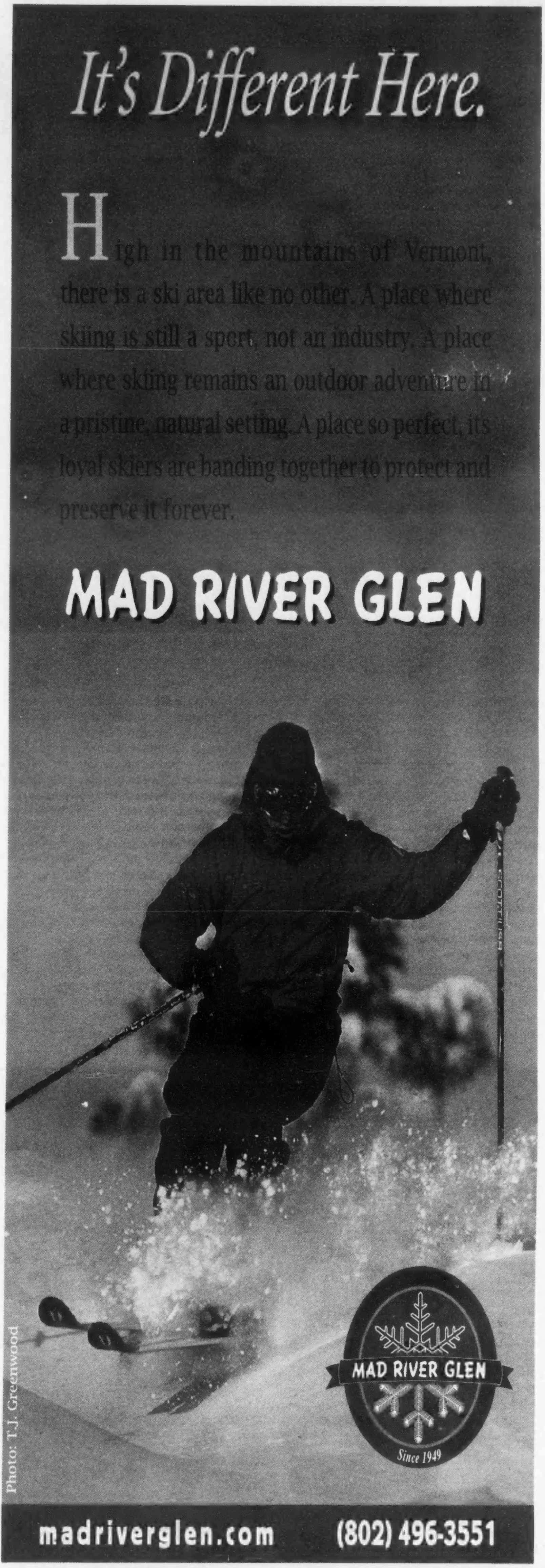
SHE'S YOURS...

I'm a 5'4 SF looking for a guy with dog and fridge stocked with peer and pizza. If you're tall, funny, and rich please's apply for the job. ☎478224

At this point my mouth has dropped open, and I need to send her back to Editing 101, as in, READ WHAT YOU WROTE AFTER YOU WRITE IT!

To listen and respond to these ads call 617-976-3366 or 900-226-4492 ($2.19/min) or use your credit card by calling 617-450-8620 and enter the box number of the ad.

Micah, the Phoenix Personals guru, is waiting to hear from you now! She'll help you write your own 'best' personal ad or if you're super sweet she'll give you a discount on PIN time to respond to these ads. Call her at 617-450-8761.



It's Different Here.

High in the mountains of Vermont, there is a ski area like no other. A place where skiing is still a sport, not an industry. A place where skiing remains an outdoor adventure in a pristine, natural setting. A place so perfect, its loyal skiers are banding together to protect and preserve it forever.

MAD RIVER GLEN

Photo: T.J. Greenwood

MAD RIVER GLEN
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madriverglen.com (802) 496-3551

READERS' PICKS, *from page 38*

Best place for a haircut

The styles, cuts, and colors at **Judy Jetson** vary as widely as the décor adorning the walls and dangling from the ceiling. Entering this haven of hip, a Cambridge trendsetter since 1987, is like walking into a 3-D art-history lesson: the styles represented among the curios and ornaments include pop art, prim Victorian, medieval mod, and Devo-esque retro-industrial, to name a few. Whether your personal preferences lean toward rock band, Hollywood hip, or cosmopolitan chic, one of Judy's 10 stylists will shear and shape your tresses to suit.

A bit more uniform in interior design, but hardly in the designs its stylists produce, is **James Joseph Salon**, the Newbury Street hotbed of hairstyle where both funky fashionistas and folks with more conventional inclinations flock. The high ceilings with suspended mirrors give the salon a distinctive gallery feel, and the rows of bottles, lotions, gels, and conditioners are artfully arranged as if for Andy Warhol to paint. And once you're in the chair and the stylists put their fingers to your head, it's pure art indeed.

Judy Jetson, 1765 Mass Ave, Cambridge, (617) 354-2628; James Joseph Salon, 30 Newbury Street, Boston, (617) 266-7222, www.jamesjosephsalon.com.

ERIC LEVIN

GET WITH THE PROGRAM: *the MIT Museum wins votes for best underappreciated museum.*

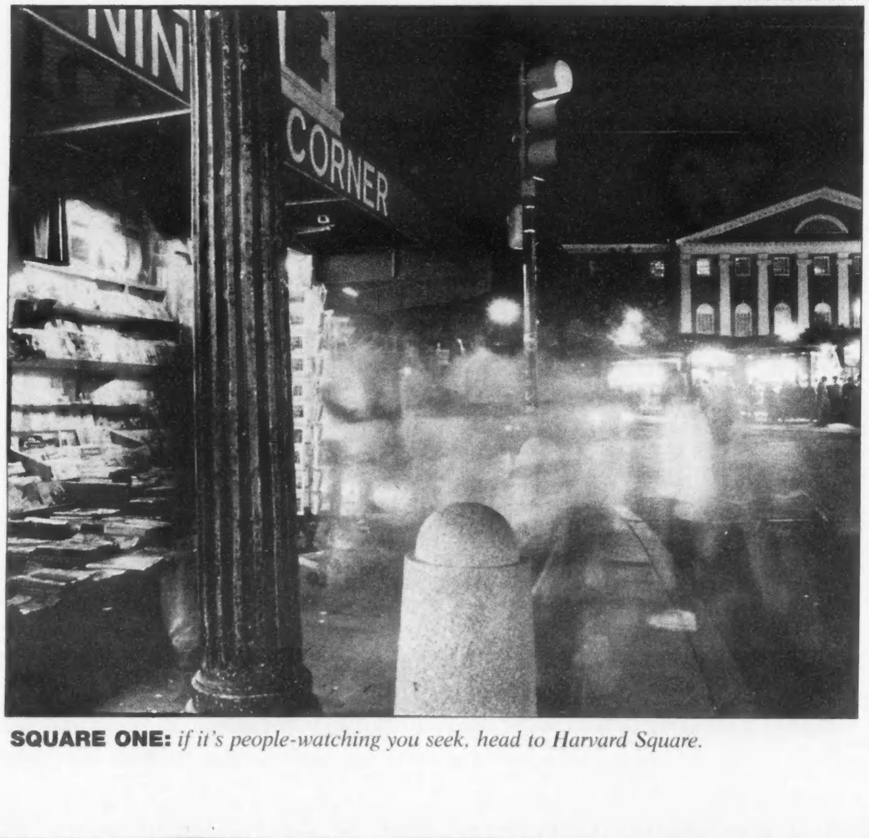
Best place for a manicure/pedicure

The South End is an ever-expanding mecca of all things artistic: the sleek theaters, the glut of galleries, the dizzying variety of restaurants where each plate is a masterpiece. In the midst of such magnificence, it's tough for ladies to resist perfection for themselves. Since **My Nail Salon** opened its first shop on Tremont Street four years ago, the manicurists have played a critical role in supporting this cause for the women in (or passing through) the neighborhood. In fact, so many have deemed the shop's nail authorities a boon that My Tran Ngyen had to open a second shop two years ago, and then a third in October. For $27, you can treat weary feet to a trip to cloud nine with a whirlpool pedicure. The newest Tremont Street shop is an all-natural enterprise, opened at the request of customers who can't handle the fumes or who have small children. The glamour is all the more pronounced since the manicurists file, buff, moisturize, and gussy up your tips with color while you sit across from them at a bar. That, of course, only gets you in the right frame of mind to head out and hold a martini glass in style.

On the other side of the river, our readers get their nails shaped and shined at **Le Pli**, the luxurious-but-laid-back day spa across the plaza from the Charles Hotel. Given the glitterati who have been known to set up camp at the hotel, it's no surprise that Le Pli provides all the amenities for nails in high-pampering form. An airy room with plush pillows is set off to the side for manicures and pedicures. But if you need to pretty up in a rush, the rolling tables mean you can indulge in a manicure while getting your hair done — like a true diva priming for a red-carpet entrance.

My Nail Salon, 669 Tremont Street, Boston, (617) 424-6261, 546 Tremont Street, Boston, (617) 4820-5550, 261 West Newton Street, Boston, (617) 236-1440; Le Pli, 5 Bennett Street, Cambridge, (617) 547-4081, www.lepli.com.

WILLIAM PLOWMAN



SQUARE ONE: *if it's people-watching you seek, head to Harvard Square.*

Best place for a massage

When we think of an ideal escape, it often involves a swift vehicle transporting us somewhere far away. At **Bella Santé**, however, you escape by lying still, very still. The calmness washes over you the instant you step off the elevator. Having transcended the rush and bustle of Newbury Street, you'll find the scents of lavender, lilac, and eucalyptus as soothing to the senses as the feel of your plush robe. But that hardly prepares you for the massage room, where one of 15 massage technicians escorts you to foreign realms of serenity with the touch of her hands. You're paired with a specialist whose skills match your pressure preference, or you can indulge in a specialty session with hot rocks or aromatic accouterments. So while this escape doesn't necessarily involve luggage or time changes, emerging back onto the street from such sublime ecstasy can be more shocking than jet lag.

Bella Santé, 38 Newbury Street, Boston, (617) 424-9950, www.bellasante.com.

Best health club

Healthworks maintains its place in voters' hearts by proving that women-only fitness centers can offer everything you'll find in a traditional co-ed gym (strength training, cardio equipment), plus considerable bonuses (such as day-spa services). An always-evolving schedule of 400-some group exercise classes means that you'll never grow bored with your fitness program. For example, Urban Rebounding and Rebound Express both promote aerobic conditioning with mini-trampoline workouts, while Cardio Caliente uses freestyle Latin dance steps, rhythm changes, and music.

At **Prana Power Yoga**, you can pursue a state of both mental and physical well-being in a bright and energizing space. The relatively new studio in Newton focuses on power yoga, which features a vigorous sequence of flowing postures performed in a steamy room. Workshops and group classes are available for newcomers, seasoned practitioners, and kids alike.

Healthworks, multiple locations, www.healthworksfitness.com; Prana Power Yoga, 282 Centre Street, Newton, (617) 641-9642, www.pranapoweryoga.com.

Best place to jog

There's no shortage of personalities in American cultural history who have left their mark firmly embedded on Boston's landscape. Paul Revere carved out the Freedom Trail, Henry David Thoreau made a glorified puddle a national icon, and — as streams of daily joggers can attest — Frederick Law Olmsted, the visionary landscape artist behind Central Park, left his signature along the Charles River in the form of grassy oases. These green spaces are just one of the bonuses to jogging along the **Esplanade**, an escape from the sight (though not necessarily the sound) of maddening traffic, where the physically fit can tone their muscles or boost their speed year-round — except, of course, when the path is sabotaged by picnicking patriots on the Fourth of July. And when it's time for a pulse check or a pause to savor the foliage, there are footbridges leading to Beacon Street and over the swirling waters of the Charles.

Best place to people-watch

Crowds can be most beguiling to observe when they're in the throes of emotion. And sports fans are almost as good as soap-opera characters when it comes to wearing their hearts on their sleeves. Take, for instance, the moment when every single person shrieks with joy or gasps as if on cue. There's no better outlet for getting an up-close look at the agony and ecstasy of the mob than at **Fenway Park**, where a common hope defies age, size, and livelihood — especially this year.

For a less-rambunctious scene — and a lot more wardrobe diversity — perch yourself across the river in **Harvard Square**, where the intellectual glitterati rub elbows with slacker trendsetters and tourists galore. Always a memorable sight is

Continued on page 42

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city life

READERS' PICKS, *from page 40*

the expression on the faces of sophisticated vacationing Euros when they emerge from the T expecting to behold inspiring ivory towers, and instead find themselves confronted with what could be easily mistaken for a punk-rock revival or a Sid and Nancy look-alike contest. They proceed along, then pause before whatever earnest up-and-coming folkie is strumming to drown out the cries of the would-be evangelist nearby. And all around is the upscale elegance of the square's high-brow boutiques, which sit snugly up against distinctively dingy taverns and the shops from which alterna-kids' faux-fur-trimmed and punk-punctuated fashions spring eternal.

Fenway Park, Yawkey Way, Boston; Harvard Square, Cambridge.

Best-kept secret

There's something inherently ironic about winning the contest for Boston's best hush-hush thing or event: it attracts the attention of any number of readers and puts you out of the running for next year. **All the King's Men Drag King Performance Troupe** is the secret that must consider itself out of the bag and ineligible for this honor next year. As a select — and growing — group of you knows, since April 2002, seven women have donned men's wardrobes, boots, and facial hair for variety-show-style evenings of song, dance, and comedy at various venues, including the Milky Way and the Midway Café. As this paper goes to press, the troupe is in the process of working out a regular schedule for its show, in which the players take on everything from stand-up comedy to boy bands to Michael Jackson's "Thriller" video. Think of it as a contemporary sequel to the cross-dressing of Shakespeare's time.

All the King's Men Drag King Performance Troupe, www.atkm.com.

FLINT BORN

RIDE ON: Phoenix *readers love the Minuteman Bikeway and the Charles River Esplanade for their urban bike routes.*

Best urban bike route

From Bedford to Lexington to Arlington to Cambridge … no, it's not the car-pool schedule for a Saturday-morning soccer game. It's the path of the **Minuteman Bikeway**, the 11-mile trail that passes through and is maintained by each of those towns. On any given day, you'll see bikers, joggers, and those brisk-walker types taking advantage of its level course, which snakes along some of the region's most sprawling open spaces. There are openings where you can step off and take a hike, or just indulge in a moment of Zen among birds whose songs aren't interrupted by the blare of traffic. (Arlington's Great Meadow, for instance, is 183 acres of publicly owned wetlands with trails that accommodate even cross-country skiing.) Built along an inactive railway, the Minuteman was honored as the 500th of its kind in the country by the Rails-to-Trails Conservatory. The course finishes off at the Alewife T station, so in addition to its having a historic allure that draws bikers from all over to navigate the land where the Revolution began, it's also an environmentally conscious way for commuters from nearby 'burbs to save a pretty penny on gas as they head to work in Boston.

For those already in the Hub who need a place to pedal, the **Charles River Esplanade** offers 17 miles of a sweeping urban vista — from Cambridge's halls of knowledge to the skyline that *Ally McBeal* fastened in our collective cultural memory — along its Charles River loop from the Museum of Science to Watertown Square on the Storrow Drive side, then a return trip that winds along Memorial Drive. And there are plenty of bridges in between, should you need to cut the ride short.

The Minuteman Bikeway, www.minutemanbikeway.org.

november 12, 2004
the boston phoenix
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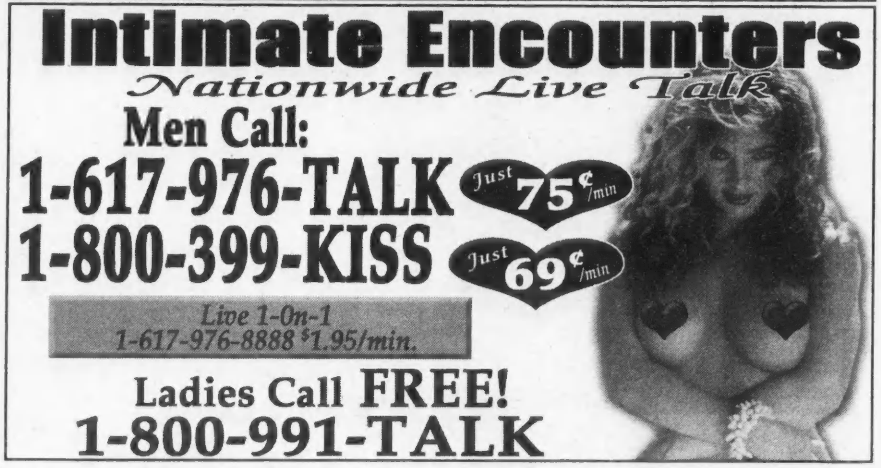

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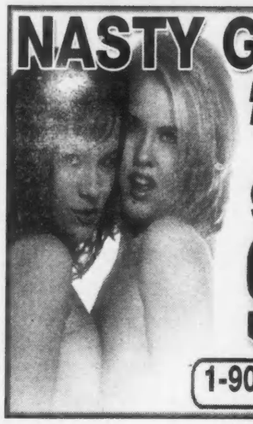

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In celebration of our Best Of issue here are our favorite Erosphere ads from this year
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Women Seeking Men
☎ 9624 Southern belle looking to get DP'ed – bring a friend along. She has a sexy babydoll accent to boot
☎ 9688 Mistress Scarlet welcomes beginners and, cross dressers, she adores you
9566 An attractive, neglected wife wants oral pleasure, and she has a tongue piercing, what are you waiting for?!
☎ 9625 "You want this bitch to bend you over and stuff you with my masive..." nuff said Katrina!
☎ 3480 Sue is a BDSM newbie she's looking for someone to guide her in a powerful sexual surrender
☎ 4089 Megan wants you to take her on a date that ends at parking at the beach (while others watch)

Whats your Pleasure
☎ 9839 "About 4.5" in meat when I'm at full staff...compare the meat, watch some porn, you know how it goes..." Clearly!
☎ 9725 Seeking butch tattooed bikers with a "big beefy butt" that are willing to get rimmed"
☎ 4438 Bisexual couple open to anything...check out the greeting, her voice is very sultry

Men Seeking Women
☎ 9800 Kris is building a better world one sore bottom at a time, "the doctor is in"!
☎ 1113 Black master has a very important message "all women must be heavy and thick"
☎ 9801 "Looking for a willing hand to relieve pressure in a certain area..."

Men Seeking Men
☎ 8622 Rick is married and curious. He sounds nervous, bless him! Give him a call and put him at ease
☎ 8838 Submissive cross dresser seeking a Daddy (so long as it's not Scott Peterson)
☎ 1169 "Imagine the following scenario..." this top has a super exotic accent and will seduce you with his voice

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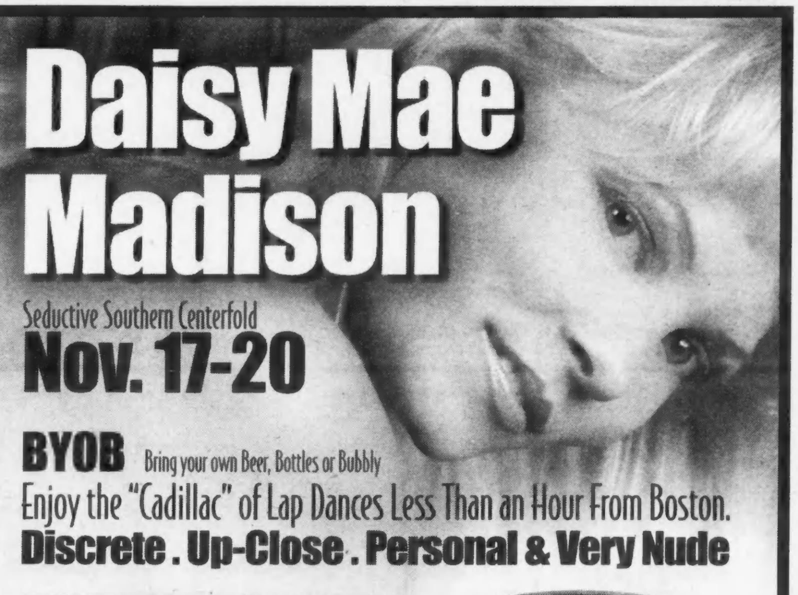

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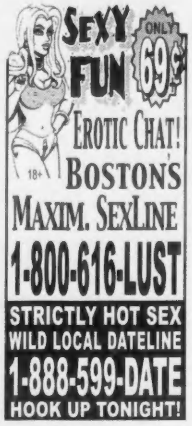
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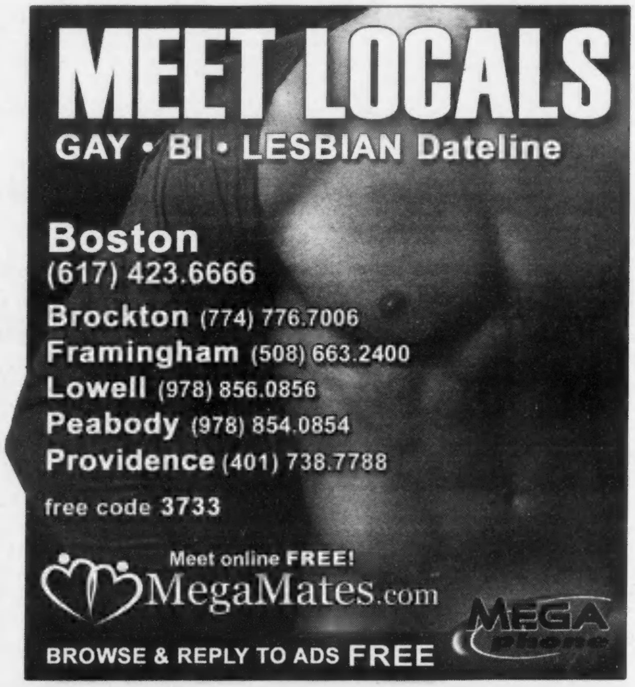
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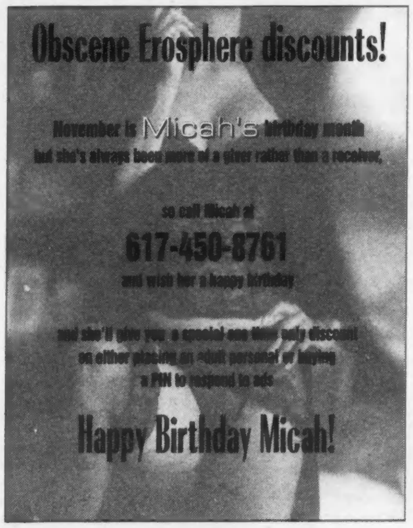
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Lkg4 40yo+ JP area.
Older guy in JP good-lkg. Lkg2 get together with guys late40s to 50s for gr8 man2man sex. Box 19257 (xp 1/14)

Collect spanking videos.
Lkg2 collect spanking videos, especially amateur. Box 33866 (xp 1/23)

ISO hairy daddy bears.
African-American 43yo 9 ½ uncut 5'11" medium weight smooth, lkg4 older daddies hairy uncut, bears a+. Box 84125 (xp 1/24)

Discipline in wmn's attire.
Tall sexy slim WM likes to discipline large black or Hispanic men while wearing panties heels stockings. Box 89993 (xp 1/26)

Let's play.
Hot bottom 5'9 185lbs muscular build dark tan bubble butt shaved b*lls 7 ½ cut thick real clean. Lkg4 smooth cute well-hung guy who's versatile, play with toys. Box 53901 (xp 11/17)

Mutual in Laurence.
Eric in Laurence, MA lkg4 company, maybe travel local. 33yo good shape 5'9 168lbs shaved head hairy 6" cut thick, into mutual f*cking s*cking JO mess around. Box 64651 (xp 1/21)

Break me in.
Chris Fenway area 32yo 6' bld/bl 200lbs athletic build. Inexperienced bottom lkg4 1 or more older dominant tops to break me in. Box 51201

Daddy bear for younger, smaller.
30yo light-skinned Dominican man 5'10 25lbs stocky hairy husky br/hz mustache goatee. In JP, new to city moved from NYC, lkg4 18-35yo with good vibe, thin-avg build, not daddy bear like me. Box 89441 (xp 1/24)

Submissive masculine Metro West bottom.
WM mid-40s str8-acting/appearing divorced broad shoulders blue collar 6 ½ cut mustache beard, in bedroom a submissive bottom, like to service a man orally, an*lly, love getting hole f*cked safely by dominant top older man. Metro West, can host. Box 53741 (xp 11/18)

Daddy's d*ck needs service.
Hot muscular masculine top 135lbs 7 ½ cut br/bl nice chest lkg4 well-built bottom Boston area must travel. ISO someone to service daddy's dick, give massage. Box 51131 (xp 1/23)

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Old-fashioned spanking.
Submissive WM in 50s lkg4 larger top guy 6'+ 190lb+ to give me old-fashioned over-the-knee spankings. Box 47956 (1/23)

Military look ISO younger.
Rick good-lkg man 6'2" 195lbs worked out body 48yo short buzz cut, cs, military look, hairy chest & stomach 8 uncut thick with big low-hanging tanks. In the sack more a top, passionate. lkg4 younger, in shape, hairy a+, real man2man action, can travel. Box 79975 (xp 12/2)

N Shore daddy bear.
Lkg4 contemporaries or young guys 4 role play, daddy/boy or master/slave, have leather whips jocks c*ck rings. Marty, white hair, short beard, good shape, shaved b*lls 7 thick cut 6' 220lbs, will bottom 4 hot boy. Box 48343 (xp 12/13)

Sks older w/dentures.
Mike WM good-lkg good shape 40yo 8" lkg4 older gentlemen w/dentures 4 expert oral. Must be well-hung and love pleasure. Box 19301

Sks m/f couple or TS.
Mike 175lbs 5'8" br/br biWM lkg4 m/f couple or passable TS to have a little fun. Box 92757

ISO good head.
Bi WM 51yo N Shore 5'11" slim smooth lkg4 other bi or gay men 25-40yo who love giving head, must have own place & be available weekend mornings. Box 11982 (xp 11/25)

Lkg4 LTR with built.
Dylan African-American 18yo 5'5" 150lbs lkg4 muscular or built guy in 20s, someone who doesn't drink or smoke, has fun without going to bars & clubs. Box 43892 (xp 2/2)

Bottom connection.
59yo good shape S MA lkg4 connection, versatile but more a bottom. Box 21161 (xp 11/18)

ISO girly-type.
John 35yo lkg4 1st time an*l. 5 ½ " Lkg4 pre-op, TV or a girly-type guy to service me. Like to get s*cked off, blow big loads. Also lkg4 1st time anal, 6" or under. Box 97872 (1/3)

ISO men in wmn's undies.
Bill, BiWM, mid40s, br/bl, 5'10", 200lbs, Boston area. Lkg4 Boston bi curious males who want to be orally serviced on steady basis, 30-60yo. Will orally service your girlfriend. Also lkg4 someone to satisfy my girlfriend 50yo 185lbs, love to watch you put a stiff one in her. Box 45962 (xp 11/25)

Any one of 3 things.
Bill 45yo married WM greater Boston area 6'2" 200lbs lkg4 1. body massage 2. rimming 3. give enemas. Lkg4 anyone into any one or all 3. Clean discreet ub2, must travel. Box 32912 (xp 2/3)

ISO 6" or under.
40yo GWM 5'6" 150lbs 6 cut str8 acting/appearing, N of Boston lkg4 nice guys 21-45yo 6" or under, under 5'8" under 180lbs for mutual oral/anal pleasure. Box 24641 (xp 1/23)

Bi ISO top.
Eric RI area 5'8 170lbs 32yo br/bl shaved head goatee moderately hairy 7 cut bi guy lkg4 older bi guy 45-60 top guy, love s*cking & f*cking a*s play. Box 46261 (xp 1/23)

Exploring bi side.
Rick N Central MA bi guy early 40s 5'7 175lbs good-lkg handsome well-hung, clean disease-free recently divorced. Explore bi side, think I'm a bottom, maybe a top. Can host or travel or rent a room. Box 59621 (xp 1/26)

What comes natural.
Tony 32yo WM 5'11" 175lbs Italian hairy chest, belly 7 cut smooth butt soft balls, versatile, love being naked with a guy, do what comes natural, love s*cking c*ck, mutual r*m jobs. Norwood area. Box 59851 (xp 1/27)

Lkg2 get h*le eaten.
29yo, 5'11", 165lbs, br/br, good-lkg lean toned, 8 thick cut. Versatile top, love s*cking c*ck, butt play, love to have a*s eaten, party & play. Lkg2 host hot well-hung, in-shape guy at my place in Boston. Box 16541 (xp 2/7)

ISO sweet butt.
Good-lkg top guy 35yo 5'11" 180lbs mixed race cs nice d*ck. S End. Lkg4 good-lkg, clean fun bottom boy with sweet butt. Like to eat *ss, put tongue in nice wet h*le, definitely like to f*ck. Travel or company. Box 49871 (xp 12/22)

Generous sugar daddy lkg2b…
…a dog for a young guy w/big c*ck, will do anything you want daddy to do. Love to watch a guy get a massage by a Chinese masseuse. Box 79801 (xp 2/10)

ISO LTR 55+
64yo 6'1" dark hair 240lbs mustache. Lkg4 friendship, maybe LTR, 55-70yo+ for walks, eat out, bowl, play cards, hang at home, open to new things. Box 85081 (xp 2/4)

Balls to call.
Richard. 64yo, attractive, 5'10" 170lbs, healthy, br/br, mustache, 6 uncut. Lkg2 play out fantasies, any age/race. Into bondage, oral, role play, spanking, kissing, cuddling, ass play, face-sitting, anything as long as safe & fun. HIV-. New Bedford/RI area can travel. Box 33085 (xp 11/29)

Swimmer's build.
Jerry in N Quincy. Can host, prefer days & wknds. 26yo, 5'10" 160lbs, blk/br, 7 ½ uncut, tan, tall, lean. Versatile, more bottom, love to give/receive oral, receive anal, kissing, body contact. Lkg4 WM 20-49yo smooth, cs, athletic/swimmer's build, well hung, loves to f*ck. Box 59301 (xp 12/14)

Tight panties.
29yo good job. Like to put on tight panties a few x/week, have fantasy about servicing someone, show me how 2b a b*tch, teased totured s*ck c*ck or eat p*ssy, tie me up kiss cuddle tell me what to do. Box 89277 (xp 12/20)

Bi 4 guy while girl watches.
Attractive bi guy Warwick lkg2 hook up with other bi guys or couples, like to get together w/guy while girl watches. Box 86992 (xp 11/20)

Bi Italian Boston.
Clean discreet d/d free, anything goes. Box 72292 (xp 12/26)

Be the boss.
34yo hot BM, 180lbs str8-acting, music exec. Need aggressive, masculine, dominant, good-lkg WM, 18-40yo who's not shy, and not feminine. Handle me, all in good fun. Box 53821 (xp 12/24)

Lower my pants.
6' 38yo 185lbs beautiful bubble butt look gr8 in skin tight bikini underpants, nylon lycra men's underwear from Prevail Sport. Lkg4 someone to lower my pants and spank my bubble butt, fantasy role play. Box 13663 (xp 12/19)

Hunky bottom for group.
Peter 29yo 6' 220lbs cs hunky broad shoulders nice back & butt handsome br/br, bottom, have own place. Lkg4 hunky in-shape 6'1-6'6" 190-235lbs cut thick well-endowed guys for gang bang, c*m bath on face, love to deep throat, swallow. Box 86857 (xp 12/19)

2 guys S Shore.
One Irish 5'11 bld/bl 180lbs 6 cut, one Italian 5'10" 220lbs bear 7 cut shaved c*ck. Lkg4 daytime hookups with 40yo+ guys, couples groups 4 hot oral sex, you must host. Box 43137 (xp 11/22)

Italian stud with bulge in Levis.
Anything goes, total pig. Blue collar Italian near Central Square, good-lkg work out 5days/wk 165lbs br/br six-pack abs gr8 a*s, like showing off in jock strap, work boots, tight Levis with bulge. Box 41361 (xp 1/3)

Watch or be watched.
Over 50yo? Like getting naked with another guy? Like to watch another guy, or be watched? Nudists, exhibitionists, voyeurs wanted. 51yo good-lkg decent shape lkg4 older guys. Box 23161 (xp 12/20)

Chub for chaser.
Bi WM 54yo chubby ISO gay chubs bears or chasers 25yo+, sensitive chest t*ts like a female. Mutual JO BJs. Discreet clean married 3-way handicapped non-smokers preferred, no drugs or pain. Framingham Worcester, will answer all. Box 55104 (xp 12/19)

Help me out.
BiWM Italian 50yo lkg4 company in Woburn area, 5'9" heavyset clean discreet. Lkg2 get bl*wn, b*lls licked. Lkg4 20-35yo, clean guys into showing off for an older guy, wear spandex tight sports gear, anything hot and tight, have problem getting erection so you must help. Box 78002 (xp 12/21)

Raw, rough, dirty.
Raunch, kink, bottom lkg4 dominant tops, bears, daddys who like it wild. Discreet d/d free slim 30s, just a guy into serious a*s play. Boston N or S. Box 18587 (xp 12/9)

Lkg4 top guys only.
Very attractive str8-acting muscular, masculine bi, late 30s, hairy chest, nice nips, 5'11" 180lbs, br/br, cs, 7 ½ thick cut, gr8 shape work outdoors, clean discreet not into scene involved w/a woman, bottom love to get f*cked. UB any age 18+, decent shape, clean, nice hard cut c*ck, enjoy gr8 head, not into uncut. Box 13775 (xp 12/8)

Lkg4 senior citizens.
Good-lkg 40yo WM lkg4 well-hung retired men, veterans, senior citizens who love pleasure. Box 84965 (xp 1/3)

Love giving head to well-hung.
Jim WM 38yo 5.9" 190lbs br/bl good shape work out sane nice guy, lkg4 well-hung BM or WM with nice loads, into mutual oral sex must be clean discreet, like to watch movies, love giving head. Box 91691 (xp 11/26)

Coach/Dad/Uncle play.
Boi 25yo lkg4 dad/coach/uncle play, mild spanking lots of foreplay jeans sweats briefs. 30" waist 5'10" 150lbs nice butt cute Malden area. Box 91625 (xp 11/25)

Extended rectal exams.
Lkg4 someone in medical field who can give extended rectal exams and high volume enemas. 46yo 200lbs solid build blk/br Italian. Work downtown Boston, free all day weekdays. Box 19887 (xp 11/16)

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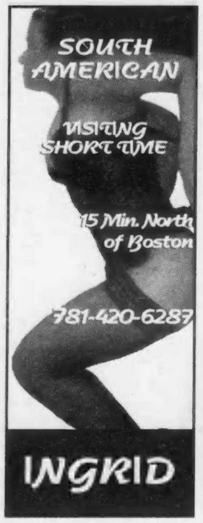
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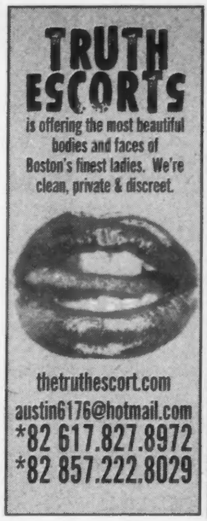
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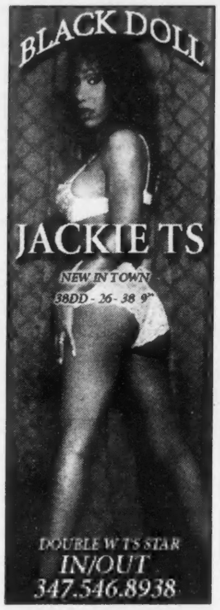
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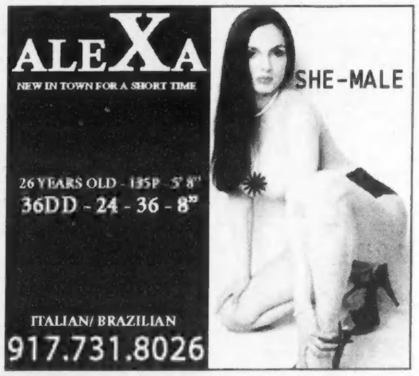
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26 YEARS OLD - 135P - 5' 8"
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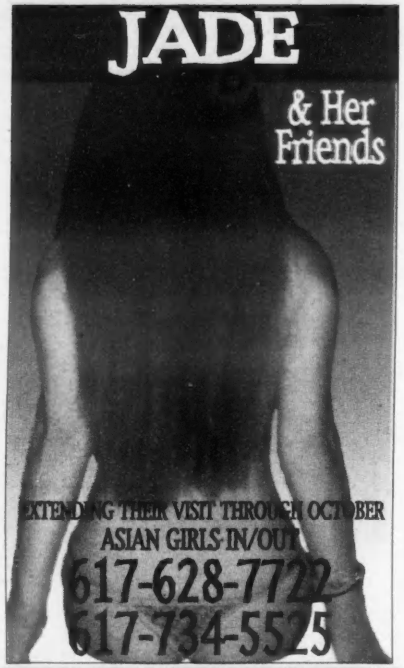

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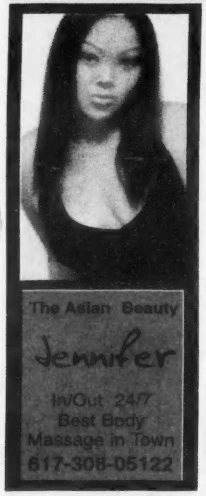

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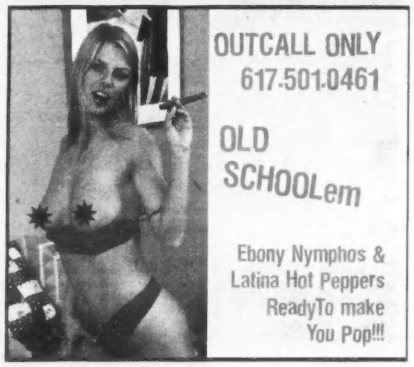

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New girl in town. Exotic nympho. 21yo who loves to be naughty, good & bad. Dominican beauty. 5'4" 120lbs. 36c-24-38.
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ARE U KINKY?
Live out your fantasy today. Your ASIAN GODDESS 34D-22-34. All natural.
Lingerie & heels In/Out
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KAI
This barely legal exotic black haired beauty is looking to jump into womanhood. 34c-22-34. I can't wait to **BLOW** your **CaNDLE!!** In/out discreet upscale location. Servicing No. & So. Shore
austin6176@hotmail.com
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ASIAN BEAUTIES New girls every 10 days. Serving the Malden & No.Shore area
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ASIAN BODYWORK BOSTON
Professional massage by pretty, sweet, young Asian beauty. Total relaxation in a clean discreet area. Fresh face every week. Lowest rates around. CCA for outcall only. IN/Out 24/7
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ASIAN GIRLS
Beautiful young Asian girls providing the best in massage. Incalls 10am-10pm.
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ASIAN GODDESS
Young Petite 34d natural. **I'm like SILK feel 4 yourself.**
Lingerie & heels. In/Out. 24/7
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ASIAN JAPANESE GIRL
Young & Sassy
Explore your fantasies.
In/Out Calls 7 days a week.
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ASIAN MASSAGE
Best Oriental massage by attractive beautiful Chinese girls. Clean, soft music. Relax. Enjoy your body. Open every day. N. Quincy area. 10am-10pm. NEW.
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ASIAN MODELS **ALLSTON**
Come meet a woman who is sexy, beautiful & exotic for much needed relaxion you seek. In/Out
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ASIAN PASSION
Imagine relaxing while soft, skilled hands touch you searching all the points tension in your body & releasing them slowly by a girl with a sexy body & sweet smile. MALDEN area.
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ASIAN RUB FRAMINGHAM AREA.
Professional massage by pretty sweet Asian beauty. Fresh face every week. 10am-11pm. In/Out
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ASIAN SIZZLE Lovely & beautiful Explore your fantsies.
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BARELY LEGAL BLONDE
Hot promiscuous 5'7" 18 yo tight vixen 38D-24-36 looking to get wet & wild with you.
Guarenteed to make your fire burn all night. Full service with a smile.
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BEACH BUNNIES
All calls from $125 & up. In/out. 24/7. No. & So. Shore. W. Mass, the Cape, & other places. Call to see where the fun is.
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BEAUTIFUL BRUNETTE
Dancers body. Gorgeous face. 19 yo 5'2" 105. 32B-22-34. U deserve the best. In/Out.
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BEAUTY & BRAINS
Adorable blue eyed college student looking to show you an incredible time. In/out 24/7
617-251-6996

BEST ASIAN MASSAGE
CUM Taste my delicious Hawaiian treat. I'll massage you from your head to your feet. Call Jill.
$50 donation
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BEST MASSAGE
A candle light massage in a warm private setting.
By appointment only
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BIG RED!!!
BigDog n' T.E.R., GOLD MEDALIST. Ultimate GFE! 38, 5' 10, 36C 24 35. Cumn Play Ball w Patty! Incall., 495/93N
617 729 4040

BLACK MALE
Magazine & fitness model
10" of perfection. No & So. shores In/out Call Tyson
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GOLDILOCKS
Long blonde haired cutie with blue-green eyes & smooth ivory skin. Make me "just right". 2 girls avail.
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BLONDE & REDHEAD
Blonde: Vanessa. 26 y/o Sexy Italian/Venezuelan Bombshell.Tiffany. 19 y/o Feisty Young Irish Lass. 2 Girl Specials All Fetishes Available IN/OUT
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COMM AVE.
Come experience total release in Boston's ONLY Asian staffed Massage. We provide a warm & relaxing setting with a guarentee of providing the BEST sexual massage. Open M-Sun.
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I'll release your stress with a lustfull body massage. Call Sexy Cindy
$25 special.
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BRAZILIAN MASSAGE
Relax & release with my **TIGHT GRIP** or my **DEEP THROAT.** I'll let you work it till I **CHOKE. INCALLS ONLY. 24/7.**
Call JASMINE
$40 donation
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BRAZILIAN BEAUTY
22yrs old hot Brazilian girl 5'5", 120lbs. 36c-26-38 erotic massage, sensual dance. Located in SO. NH Call Gabrielle
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New Asian girls every 10 days. Open 7 days a week. 10am-11pm.
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BROOKLINE MASSAGE
Total body massage by young attractive Asian girls. Open 7 days a week. Fresh faces every week. Open 10am-11pm daily.
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BUSTY & BISEXUAL
Two beautiful young roomates waiting for you. Available seperate or together. your place or ours. 24/7
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BUSTY & WET
Horny **GUSHING** blonde 5'6" 38D-24-36 ready to **explode** all over you. **Cum** get a taste while it's **HOT!!.** Outcall only. Full service with a smile.
***82-617-438-0720**

CANDYLAND
Frisky, busty girls ready & willing to grant your every wish. West Indian/Hispanic 5'7" 120lbs. Long dark brown hair, light brown eyes. 36c-22-34. In/OUT.
Ask for Candy
***82-617-832-5840**

CAPTIVATING
20yo w/long blonde curly hair. Natural 36c-25-34 w/a toned behind. My bedroom blue eyes & inviting personality await your call. Servicing Metro west & So. Shore. In/Out.
JEWEL
617-499-7719

CARAMELA
Come and taste the sweet body of Carmela and go to a far place of pure bliss. 5'-4" 115lbs. 34B-22-32
***82 617-259-7578**

CARIBBEAN FIESTA
Cum indulge in the Party. Largest selection of attractive Caribbean Island girls. Make those **Maracas Shake. Incall/Outcall.**
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CAROLYN
Visiting for short time
Enjoy the the ultimate Girlfriend experience. Classy 35 yo 5'5" 36D-26-36 blonde, curvy in all the right places! Verifiable In/Out. No block phone-numbers.
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Tall slim gorgeous model w/attitude of a sweet school girl. Only here for a short time. Call while still fresh 5'10" 127lbs. blonde hair, long lucious catwalk legs that will drive you crazy. Outcalls 24/7.
NH ONLY
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All the time! Beautiful girls, looking to **Cum** take you away.
Call 24hrs for an appt.
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CHINESE GIRL Prompt service. I'll take my time for you. .ALLSTON
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CHINESE PLEASURES
Young petite 20yo Chinese girl. Topless massage. I'll bath you, shower you and massage you until completion. **CUM** Relax with me. INCALLS ONLY. 24/7.
Call Sue-Le
$50 donation
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Sexy sweet 19yo black female. 5" 120 w/a round butt. 36B-22-32. Very kinky & nasty. **CUM** and taste a piece of the chocolate. So. End loc. Call Nikki. In/Out
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CHRISSY
24yrs, sweet & sexy
Route 1 at my suite
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COLLEGE CUTIE
21yo gorgeous blonde with blue-green eyes 5'6" 130lbs. [illegible]
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COMFORT ZONE
New in town Young Asian girl. Nice & clean area. Feel relaxed and refreshed. I provide the best massages! 10am-12am. 7 days a week
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COMPLETELY YOURS
The complete package plus more... 24/7 OUT ONLY
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DADDY'S NAUGHTY GIRL
19yo black female 5' 120lbs. Nice round butt. 34B-22-32. Satisfaction guarenteed. So. End loc. Incall only. Ms. Candi
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DENIECE
Beautiful brunette long hair w/a gorgeous face providing sensual massage that will fill your mind with emotion for eternity.
***82-857-888-1878**

DIRRRTY BLONDE
College sweetheart in town for a short stay, I'm 18, 32b-22-32, green eyes, tanned & toned. I'll travel to you.2 girl special rates In/Out. No. Shore area
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Dolly DUZZZZ!!!!
Total GFE+! 38D 25 37.. 5'9"
Tall n trim, tanned n toned!
Lng dk hr. Big br eyzz..
"Nobody duzzz IT better"!!
495N/93 Incall
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Body of a gymnast
Come & experience an erotic moment with a sexy Indian/Brazilian goddess who will make your dreams and desires come to life with the tough of Egypt. In/Out.
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Long brown curly hair, hazel brown eyes, olive skin tone. 5'4" 125lbs, 38DDD young & exotic. Domination, 2 girl fetishes, fantasies, role play.
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Come and meet a very sexy, sweet and petite flavor of your every desire. Satisfaction guaranteed. 5'4" 115 lbs. 34B-22-32
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Purrfectly petite n' playful china doll! 22, 5', 34B 23 33..Dk hr, dk eyz!! GFE! Warm n Fuzzy... Soft n Cuddly!! Suzi., 93N/495 Incall
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Brand new hottie wants you to break her in. Brown skin & eyes. long dark hair. 5'7" 120lbs, 36D-22-34. 2 girl avail.
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Sizzlin n' SEXY.. Playful n' Passionate!
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Cumonova..PILGRIM!!!
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Hawaiian magic I'm tanned tonned, with all the right curves In/outcall
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Candy 18yo swedish blond 5'5 115 lbs 34C-24-34.
Cum in my mouth not my hand satisfaction guaranteed. INCALLS ONLY 24/7
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Brazilian 5'1" 110, 36B-22-30. Spanish/Italian 5'7" 125lbs red hair blue eyes 36B-24-30. In/Out. Sun-Thurs Specials. 24/7
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HONEYBEE
Wanna **HIT** the **HONEYPOT** on this 19 yo 5'7" 36D-26-36. I'm ready to spread my **Sweet Sweet Honey** all over you. Find out what the **BUZZ** is all about. Outcall Only. Full service with a smile
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HONG KONG MASSAGE. $80 donation
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New girls every 10 days.
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Megan.. Fiery RED HEAD!! GFE! 24, 36C 25 35.. Big Blue Eyzz.. Lemme take YOU.. HIGHER!! Incall.. 128N/93N..
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Hot Sexy Chinese girls 34D-23-34 5' tall. New girls every week. Call for appt.
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Naughty or nice. Erotic body massage. Come by for a memorable experience. X-dress/role also avail. By appt only.
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617-254-1188

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Naughty Wet Blonde. Cum taste this kinky cutie. 19yo 5'6" 38D-26-36. Find out why blondes provide the most fun. OutCall only. Full service with a smile
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JEWEL
Captivating 19yo w/long blonde haired beauty w/dynamic figure. Natural 36C-25-35 with a collective wardrobe from **NASTY** school girl to **LEATHER & LACE.** In/Out. See photos on Phoenix website.
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Are u looking for an escort, Massage, etc? All new girls ages 18-38 available for distinguished businessman. In/Out.
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Allow yourself to experience the pleasure of a sensual, nuturing, loving massage by a beautiful woman. **Somerville area.**
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Horney steamy young blonde waiting for you to put out my flame. 19yo. 36d-26-36. Ready to get loose & wild. Outcall only. Full service with a smile.
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KINKY SCHOOLGIRL
18, 5'4", 110, hot wild blonde. Discreet service. In/Out
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Volup 100% ITALIAN blonde with tongue ring & 38DD's. Let my **LIPS make your HIPS** MOVE!! Servicing Most of MA, So. NH & RI. 2 girl specials avail.
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GOLD MEDALIST.
DeepStroke!!
128/Ma pk.. Incall
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Beautiful, petite brunette, passionate, European warm. 5'2", 36B-23-34, 102lbs, very nice
Verf out only
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please leave a message

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Come and meet a very sexy petite Island girl with perfect curves. Taste the wonders that I bring. 5'4" 115 lbs 34B-22-32.
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If you been a bad boy and are in need of a spanking Look no further I am here to dicipline you I specialize in Domination, water sports, brown showers, strap on training, X-dressing. 24/7 in/out
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MYA's HOME
Asian & Spanish 5'8" 135 lbs. 36B-24-32. Sugar & spice and EVERYTHING nice. Call for an experience you'll never forget! In/Out Upscale Location
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Kinky medical exam done in a private setting. Cum get healthy. Greek avl.
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All Asian girls. Fresh faces every week. Open 10am-11pm daily.
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Vanessa, A Sexy Blonde blue-eyed. Voluptuous Vixen 38DD-27-38 Built 2 Please. Tiffany, A Hot Young Redheaded green-eyed beauty 34C-24-36 All Fetishes Available IN/OUT
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Intelligent curvacious LATINA. Good quality. Unforgettable body massage. Outcalls only. 24/7.
NH ONLY
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NH RELIEF
Gorgeous 5'10" blonde, 124lbs, offering erotic & sensual full body massage. Very intelligent & articulate. Outcalls 24/7.
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NIKI BODY ROOM
Dorchester area. Hot Chinese girl. 5'4" 34D-24-34. Don't wait call for appt.
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ONE Of A Kind
We are young, busty & freaky. **CUM** enjoy an exotic encounter 2 on 1 or make it more intimate. In/out. 24/7.
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100% full service
Young & beautiful. Sweet & Lovely. Enjoy & relax w/a professional massage. In/out
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Beautiful Asian girl providing great full body massage in a discreet & nice place. IN/Out 11am-12am
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Luscious long dark hair beauty w/waist length hair. Exquisitely shaped body. Tight & toned. 34b-24-34. Always a great time. So Shore, Metro-west
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PLAY WITH D's!!
36DD all Natural. 19yo sexy beautiful college coed. 5'4" 36DD-22-34. On my **KNEES** Ready to **PLEASE. I'll take my time. TOPLESS MASSAGE.** TINA. 24/7
$25 half-hour special
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18 yrs, 4'9", 36c-22-34
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Mariah 5'7 120 34B-24-36
Italian brunette
Looking to get broken in by a couple of nice guys
24/7 in/outcall
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Erotic female with long silky soft blonde hair. 5" 115lbs 36B-26-36. I await for someone to tame my trim & toned body. Ask for Maria. and inquire about my friends. In/out 24/7. 2 girl shows available.
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I'm **SWEET** to the taste and **SOFT** to the touch. I'm 5'8" 125lbs. 36D-26-36. Intelligent, in great shape & willing to fulfill your every need. 2 girl shows also available. Ask for ASHLEY. In/Out 24/7.
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21yo w/long blonde hair, stunning bedroom blue eyes. 36c-26-36. Guaranteed to make your Nights shine. In/Out.
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College girl ready to get loose & wild. 2 girl specials. Call anytime. Incall am. Outcall pm. 24/7
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No Games No Commitment Melissa 18yrs 5'5 115lbs 34C-24-36. Italian call me all fetishes welcome
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My passion is pleasure. I'm a classy lady with a personality too! Let me pamper you, Let's play I'm blonde Fun and Sexy. You won't be disappointed.
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Petite Asian 5'-2" 106 lbs. 34B-22-32 Dimensions 100% Guaranteed. Indepedent Escort. Outcall only. 24/7.
Gentleman only!!
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2 18yo affectionate girls w/photos on the Phoenix website. **LEXIE** Petite 34B-23-34 w/curvaous figure. **CHRISTINA** Petite & slender w/sexy LONG legs. 34c-22-32. In/Out. Metro West & So Shore.
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BACK N TOWN!!
spirited, sensual and smart. 40 something, petite blonde.
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Taylor Glamorous 37yr blonde 34-c-with long sculptured legs flawless figure and a passion for play. Exclusive independent upscale companionship for serious minded gentlemen over 35yrs. Expensive but guaranteed to custom fit your desires. M-F (outcalls only in MA) For apt. Dial pgr
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then your # with area code

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1 on 1 or 2 on 1
Gorgeous blondes await your call.
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Boston's premiere In/Out service north & west of town. Blondes, brunettes & more. Help Wanted!!
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All American sultry-temptress will leave you wet & wanting more. Fantasies & fetishes fulfilled. In/out. 2 girl shows also avail.
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Creatures of the night who craves something a little different. TS, SHEMALES PRE-OPS, POST OPS. GAY MALES available to fulfill your fetishes & fantasies 24/7. IN/OUT
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brunette, 34D-22-32. OUT-CALL ONLY. North shore/So. NH area.
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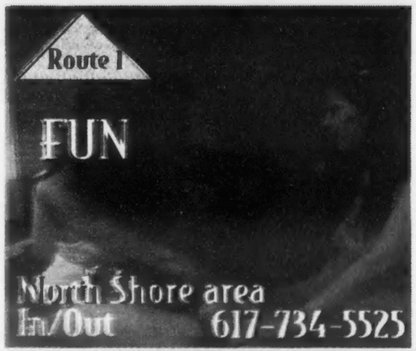

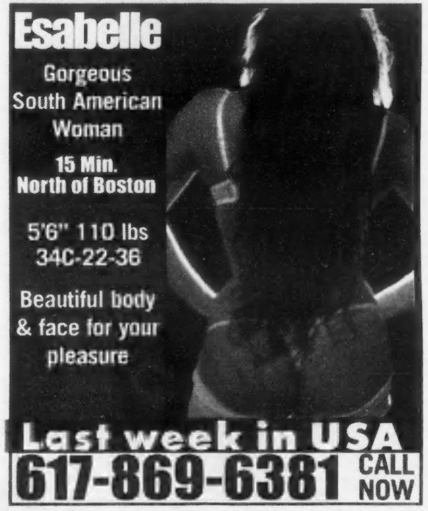

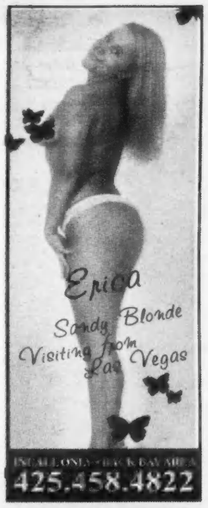

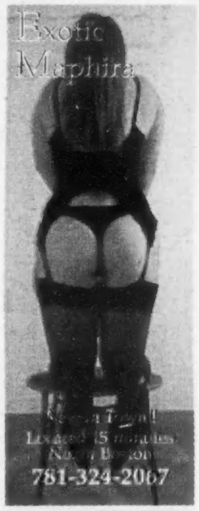
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770 N.Main Street • Providence

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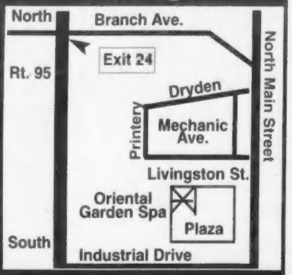
- **Dry Sauna • Steam Sauna**
- **Body Rub • Walk-in Service**
- **Body Shampoo**

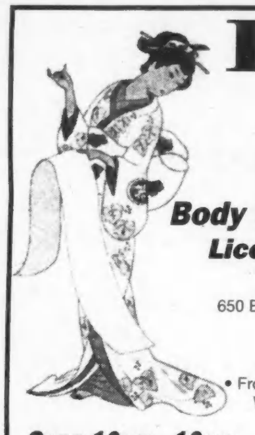
DIRECTIONS: **From Boston: 95 S** To Exit 24, Left onto Branch Avenue, Right onto N. Main St., Right onto Livingston St.

From Providence: 95 N To Exit 24, Right onto Branch Avenue, Right onto N. Main St., Right onto Livingston St.



401.621.8609

Pinetree Spa



Hot & Dry Sauna

Body Scrub • Body Treatment

Licensed Massage Therapist

PRIVATE PARKING

650 Eddie Dowling Highway (Rte 146N) N. Smithfield, RI

DIRECTIONS

- From 95N take 146N (exit 23)
- From 95S take Charles St. exit to 146N
- From 295 N/S take 146N (Woonsocket Worcester)

We're located just before the 146/146A split on the right hand side.

Open 10am - 10pm
7 days a week

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From Providence-Take Exit 28-Right off Ramp to School Street. Take Right at first light onto Division St. At 2nd light take Right onto Pleasant St.

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DRY SAUNA, TABLE SHOWERS, STEAM SAUNA, BODY SCRUB

Directions:

From 95 South •Exit 23 •left at 1st light onto Admiral •left at next light onto Whipple One Block •take left on Oregon

From 95 North •Exit 23 State Offices •bear right on Orms •take a right on Douglas •first right on Whipple •right on Oregon behind building Take a right before the cab company

Starting Nov. 8th • Limo Service Available

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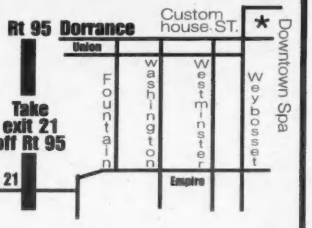
- RELAXATION MASSAGE
- WALK IN SERVICE
- OPEN 7 DAYS



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From 95N, Take exit 23 to Rte. 146 to the Mineral Spring Ave exit, take Left onto Mineral Spring. Building is on corner of Mineral Spring and Woodward Rd.

From 95S, Take exit 24 (Branch Ave.), take Right onto Branch Ave, go 7 lights to Woodward Rd. and take a right. Go to end of Woodward to Mineral Spring Ave - building is on the left. -

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cheaters

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I 95 to Exit 18 to Allens Ave 3/4 of a mile on left • Easy To Get To!

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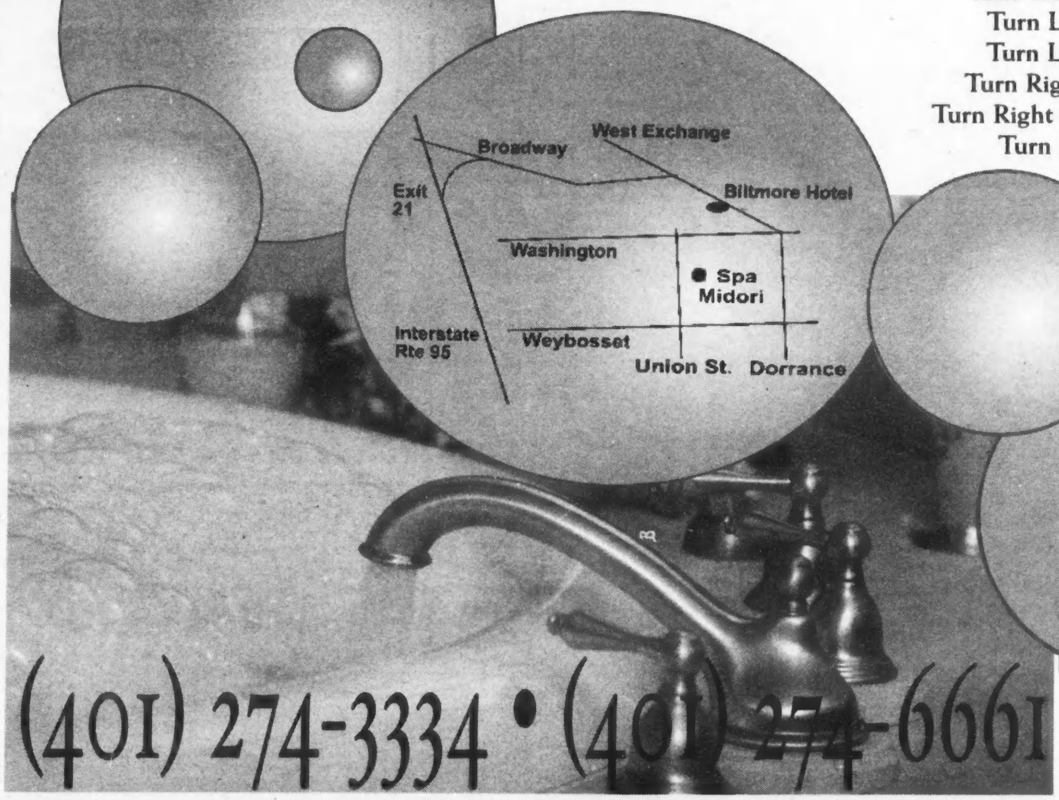
Directions from I-95 Southbound	Directions from I-95 Northbound
Take exit 21 – Atwells Ave.	Take exit 21 – Service Road #8
Turn Left on Atwells Ave.	Turn Right on Broadway
Turn Left on Fountain St.	Turn Left on Fountain St.
Turn Right on Dorrance St.	Turn Right on Dorrance St.
Turn Right on Westminster St.	Turn Right on Westminster St.
Turn Right on Union St.	Turn Right on Union St.


West Exchange
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Exit 21
Biltmore Hotel
Washington
Spa Midori
Interstate Rte 95
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Walk-in Service

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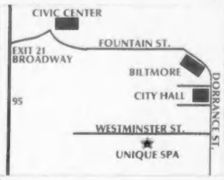
Take exit 21 - Atwells Ave.
Turn Left on Atwells Ave.
Turn Left on Fountain St.
Turn Right on Dorrance St.
Turn Right on Westminster St.



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Turn Left on Fountain St.
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Turn Right on Westminster St.

#204 Next to Dress Barn, across from Mama Theresa's & Remi's Nightclub. Parking 1/2 block away, near Dunkin Donuts.

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Or take 95N to exit 24 (Branch Avenue exit) Go left onto Branch Avenue.
From 95S: Take Branch Avenue exit 24. Go Right onto Branch Ave.

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Sorry, cell phones will not work with 976 or 900 numbers. Use your credit card or save money and buy a block of time.

Women Seeking Men

BBW SUB SEEKS HUNG DOMME

I am a punk rock, submissive, BBW into spanking, big cocks, and following orders. I want to find a well hung domme who will spank me. Penetration a must, not seeking just light play. ☎9998 (exp 12/8)

ATTRACTIVE, INTELLIGENT, ASSERTIVE BOTTOM

I am a 25-year-old BiSWF who has been wanting to explore my submissive side. I am inexperienced but would love to try role play, (particularly authority, punishment and resistance scenes) bondage, verbal abuse. Very open to learning and trying new things. Looking for someone 25-35, experienced in the S/M scene, open-minded, safe, and trust worthy. Fun personality a must! ☎1179 (exp 2/3/05)

LARGE MEN AND DOCTORS

I have these constant fantasies of being a catholic school girl & the older men in my life introduce me to sex through punishment for a missed homework assignment. I also like the idea that my care giver would bring me to the doctors for a check up and I would be fully examined. Maybe I would need an enema? I'd love to be had by 3-5 men; every hole accounted for. You must be able to take control and feel comfortable in the role. ☎1184 (exp 2/3/05)

I WANT TO BE YOUR KEYHOLDER

I am serious, dominant lady who's looking for a real naturally submissive partner in my area. I am looking for a submissive partner who is D/D free, sober, over 6', good looking, in good shape, intelligent, not bisexual, and not into any kind of relationship. No masochists. ☎1187 (exp 3/2/05)

OCEAN ROMANCE

Very attractive, sweet SWF, 32, seeks sincere SWM, 32-52 for regular dates that end with romantic, exciting nights "parking" along the ocean, where we can gaze at the beauty of the moon over the water and listen to the soothing sounds of the ocean as we enjoy each other. Others may watch but are respectful. Serious inquiries only please, all will be answered. Must be D/D free as well as a non smoker w/ no tattoos, piercings, not into swinging. ☎4089 (exp:12/14/04)

I NEED DISCIPLINE

I'm a shy good girl looking for someone dominant but caring to teach me, discipline me, spank me, satisfy me and guide me into sexual pleasure. ☎1127 (exp 11/18)

JUST A LITTLE TASTE

I would describe myself as a good-looking social drinker who loves to dance and meet people. I am looking for a tall, fun, educated, decent, good-looking guy who likes to dance. ☎1134 (exp 1/2/05)

GIRL NEXT DOOR

Average female, 5'5", petite, loves concerts, dining out, just looking to date a financially secure gentleman, 6'+, the bigger the better. ☎9850 (exp 12/16)

PRETTY PLEASE...

I have a dominant personality, but when somebody can control me it really drives me wild. I am a small, but curvy girl into politics and making my own clothes. In the bedroom I'm up for anything. Extremely creative and passionate person. I like when a person in a position of power takes advantage of little innocent me. I am looking for somebody who is passionate yet not afraid to take control. ☎9851 (exp 12/16)

WHATEVER YOU HAVE TO

I'm a black 21-year-old female who likes to have fun and is always down for some one-on-one time. I need a guy that likes to have sex and will do whatever he has to do to get it. ☎9700 (exp 12/16)

HAZY, TALL, AND SEXY

I am tall and sexy with hazel eyes and long wild brown hair. I've been thinking about trying new things thanks to the free porn I get. I am sick of guys who call once a month. I am a beautiful girl and I want to be seen. ☎9701 (exp 12/16)

LESLIE'S BACK

Looking for all my old friends. Waiting to hear from you. ☎9594 (exp 12/09)

BLACK BBW SEEKS WM

I am 5'5, with short dark hair, dark eyes, and dark skin, easy going, funny, and never married. I am looking to meet and date a white single, divorced or widowed white male only. I like a man who is funny, intelligent, affectionate, easy going, playful, energetic, and looking to find a lady to date for a real relationship, possibly leading to LTR. ☎9761 (exp 11/25)

CUM ON ME

I am looking for people I can kick it with who can really turn me on in every way! I am looking for someone who is not scared in bed that can just let the animal come out and try new things. ☎9765 (exp 11/25)

SASSY, SEXY WOMAN SEEKS...

Tall clean serious male, 30-55, race open, for D/s and safe oral fantasy. I am 5'8", blonde/blue, sexy and smart. No smokers please. ☎4431 (exp 12/16)

BOOTYLICIOUS BABE WANTS U

BiWF, 23, disease-free, with very high sex drive, wants to play with you if you're tall, dark and handsome. Threesomes, spanking, swapping, role play. Let's see whatcha got for me. ☎9639 (exp 11/18)

GIRL OF ADVENTURE...

...seeks wild journey! Sexy, spontanteous 34 yr old SWF seeks spiritual, creative, witty, charismatic male, 30-40, for all manner of kink. Cross dressers welcome. ☎4421 (exp 12/16)

SEXY LIL SUB GIRL

Sexy lil sub girl, 23, new to D/s, sweet, naive and naughty, 5', green-blue eyes, blonde. In search of sexy Dom who is experienced and genuine, 23-30, 6'+. ☎4483 (exp 12/16)

MISTRESS SEEKS PROPERTY

Beautiful and demanding black vixen, 29, slim, seeks ownership of generous and dedicated pigslut who knows his place is under my feet being teased, trampled, and appeasing my whims. Requirements include enforced chastity, financial submission, and domestic servitude. Penchant for foot worship, C&B, humiliation and discipline. Must be available days to appease this cinnamon goddess. ☎9239 (exp 12/2/04)

UNDER SEXED

I am lonely, overworked and under sexed! I am looking for a little me time! Does anyone want to have a little phone fun? I do! I'm looking for a person/s who are really interested in letting it all out. I want to cum a lot and hard. ☎9896 (exp 11/18)

SWEETEST TABOO

SBF, 25, gorgeous lips and thighs, open to anything and very adventurous. Looking to expand my experience and horizons. I enjoy oral and voyeurism. ☎4430 (exp 12/9)

SEXY, TALL, SINGLE

Kinky, fun SWF, 32, 5'9", brown hair, blue eyes, great breasts. Seeking tall, built, honest guy into BDSM, D/s and kink. ☎4416 (exp 1/15/05)

LET'S PLAY FOOTSIE

26-year-old, blue-eyed, erotic vixen, 5'7", fantasizes about stroking a man with my feet in stockings. You should be tall, erotic, serious about play, with large hands. ☎4479 (exp 12/12)

BRIANNA

Sexy, black Barbie doll, looking for a discreet sexual encounter. 38DD, 24, 38. Ebony brown skin with a soft touch. Looking to have fun. ☎9596 (exp 11/25)

LOOKING FOR A SPANKER

Beautiful, bossy, slim-waisted hispanic female, aged 31, is looking for a buff, and funny man to spank me. I am open to other BDSM activities as well. ☎1277 (exp 12/09)

SAFE/SANE DOMME

SWF, 43, tall, curvy, long black hair, trained in occultism, yoga, BD/s. ISO slim, straight, femme/androg SWM for LTR. Long hair a must. N/S, D/D-free. I mix affection with sadism. Lernen Sie verehren meine Narbe. ☎9059 (exp 12/09)

TAG TEAM

You and your tall dark friend knock at my door. I open it and you both walk in and sit on my couch. I strip for you both and dance a little naked. You're getting hard. I crawl to your lap, unzip your pants and orally pleasure you both. You bend me over the couch and take turns doing me, getting me ready for my ultimate fantasy of double penetration. Can you fulfill my fantasy? ☎9624 (exp 12/20)

MINUTEMAN?!

Hispanic single mom,36, seeks male companion (not looking for money!). You - tall, honest, blue collar, all-American guy. Me - attractive, fun & caring. Let's hang out, watch movies, have dinner and cuddle together. I don't like or have time for lengthy sex so prefer a quick man. I'm quick too so lets be quick together and enjoy life with each other! ☎9569 (exp 12/10)

I CARE FOR YOU

Petite Asian, 22, want man to serve. Very tight so prefer small penis. Like older man. Care for me and I care for you and take care your every need. Like naughty man and enjoy lots sex. Call me and won't be sorry. ☎9568 (exp 12/08)

GENTLEMEN:

Are you searching for a companion, playmate/mistress? Open-minded, discreet, very attractive female is looking for you. Be mature, clean, generous. Sincere replies only. ☎1173 (exp 11/25)

THE THINGS I CAN DO WITH MY LEGS

Frisky, open-minded female, 27, 5'10", with great legs, seeks tall and toned woman into spanking, bondage and role play. Make your fantasy come true. ☎4474 (exp 11/25)

HOT WET BRIT GIRL

Attractive college student from England, 24, new to Boston, needing rough, aggressive sex. I'm 5'6", 110 lbs, nice body, black hair, green eyes. In need of a big strong man to take me roughly every which way we can dream up. Sex with strangers is a big turn on for me. ☎9567 (exp 1/12/05)

MISTRESS SCARLET

Enter the den of this bodacious dominant SWF, 45, with red hair and green eyes. Become acquainted with my wardrobe on you. Sip my sweet tea; be ready to obey my every command. Taste my cream till you want to scream. Will train beginners. Cross dressers/foot worship welcome. ☎9688 (exp 01/07/05)

ORAL

Attractive, sexy SWF, 32, 5'5", brunette, nice body, 34C. Seeks SWM, 30+, for reciprocal oral fun, possible LTR. Enjoys exhibitionism. ☎4089 (exp: 12/30/05)

ORALLY PLEASE ME

I am a sexy 32 yr old MWF with nice breasts and long golden locks. My sex life has been lacking in recent years - I love receiving oral but my husband thinks it's dirty. I have a beautiful shaven haven and would love for someone to appreciate it. Reciprocation offered. Interest in possible further sexual exploration ☎9566 (exp 12/03)

CHARMING BEAUTY

27-year-old single student/administrative assistant in SE Mass area. I enjoy fine dining, shopping, long drives by the ocean, motor yachting, fundraising events, feeding my voracious appetite for reading and at the end of the day a hot soak in a steaming bubblebath after a professional hot rock massage. I'm interested in taking up golf and joining a health club. If you're a mature, distinguished gentleman, 45-85, live in/travel to my area, have the same lifestyle I do, want to share it with a lady, and you are looking to treat a woman like a princess, you will love me. ☎4800 (exp:1/07/05)

BIGGER THE BETTER

Sexy, dark-eyed female, 24, 5'1", dark-skinned, 140lbs, turned on by a well-built man, 30-45. Must be well-endowed, 6"+, also romantic, N/S. ☎9237 (exp. 1/7/05)

BEAUTIFUL, SEXY EUROPEAN

Model-type, blonde, 27 years old, loves traveling, restaurants, shopping, theatre. Looking for mature white gentleman for mutually beneficial relationship. ☎9053(exp.1/7/05)

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COME ONE, COME ALL

Vivacious young blonde into schoolgirl play. Bi hot lady in search of M/F Dominants with a strict sensibility and flair for adventure. Please be 18-50. ☎1051 (exp 01/11/05)

TEACH ME TONIGHT, PLEASE

Are you a sexually dominant man with powerful hands and an intuitive approach to BDSM? Because of my strength and independence, my surrender is especially intense. Please be experienced, competent, single and progressive. I'm 50+ and hungry to learn true pleasure. ☎3480 (exp 3/17/05)

LOOKING TO EXPLORE

Novice, submissive, horny, small lady looking for a Dom man, race unimportant, to try some light bondage with. I have long hair that I want pulled hard; some spanking would be welcome as well. Discretion is appreciated. ☎1046 (exp 1/10/05)

FOOT VIXEN

Female supremacist whose high arches and perfect toes can bring a submissive to his knees. Strapped into a straight jacket, my toes will tease you to the brink of insanity. Inescapable bondage mingled with unimaginable titillation. ☎9049 (exp:07/01/05)

YOU 'CANNOT' IMAGINE

Creative, spontaneous SWF, 31, brown hair and eyes, seeks serious, sexy, honest SWM, 31-41, 5'7"+, who is romantic and enjoys role play and dirty talk. ☎9852 (exp 12/23)

SWEET, SEXY NYMPHO

Sexy, dark-eyed Hispanic female, 25, 5'5", with "anything goes" policy. Into spankings, tickling, toys and more. If you're a tall, wild, attractive man who's very oral and thinks he can keep up, let me fulfil your fantasies. ☎9853 (exp 3/01/05)

SARDONIC SWEETIE PIE

27-year-old redhead with big brown eyes, giant natural breasts, and a desire to please you. Please be a smart, literate geek who wears leather, likes cats, into D/s, spanking, anal and oral. I just want to make you happy! ☎4467 (exp 1/13)

COME GET A TASTE

Smart, open-minded girl looking to see who bites! 31 yr old redhead with a fiery temper and cutting sense of humor seeks honest, adventurous, confident male. ☎4426 (exp:01/07/05)

COCOA SENSATION

I am a statuesque SBF, 27, 6'2", with beautiful long legs. I am outgoing, inventive and fun and I love to both watch and play. I would like to meet a tall, fun, flirty guy with a nice bod, race unimportant. ☎4450 (exp:01/07/05)

BACK FROM HEAVEN

I'm ready for anything! So let's stir up some fun. Call me and they'll never let us through the gates. Discreet, financially secure; gentlemen only. ☎2931 (exp:05/06/05)

SWEET AND SEXY

Attractive, young blonde with long legs. Love to have fun and travel. Seeks financially secure gentlemen for mutually beneficial relationship ☎2899 (exp:4/01/05)

Daytime Delights

My husband is at work and I'm ready to play. Discreet financially secure gentlemen needed to make my day! ☎2898(exp:4/08/05)

Attractive BF dancer 38D seeking discreet businessmen for erotic fun and to make my day in the Metro Boston area. ☎9849 (exp 12/16)

Men Seeking Women

DISCREET AFFAIR

Attractive, MWPM, 48, 5'10", 190lbs, seeks discreet erotic relationship with a sensuous, fun-loving, S/MWF 30-60. We can both use a little spice and excitement in our love life. Let's get together. You won't be disappointed. ☎1096 (exp 1/20/05)

SEASON TICKETHOLDER

SWM, with season tickets, 61, 5'9", 175lbs, lives near Sanford, MN, seeking a WF who would enjoy attending Patriots games, with sex before and after. Someone between 40-50, 5'7"-5'10", around 150lbs. If possible natural 38Ds and a natural red head. ☎1095 (exp 12/23)

i WILL BEG FOR IT

Severely submissive SWM, begs to undergo a complete ego destruction done by a demanding and commanding dominant female. I will fulfill your every devilish desire and wicked whim. I will succeed where many other very good slaves have tried so hard but failed. PLEASE, PLEASE call sacred GODDESS. ☎9106 (exp 1/20/05)

WILD SIDE TO EXPLORE

Aggressive BM into anal, oral, spanking, and role play. In search of women and couples, age and race unimportant. Just be safe, clean, and discrete. ☎1093 (exp 12/23)

SPICE UP YOUR LIFE

Physically fit, attractive, fun, SWM, 31, looking for the best part of a relationship without the head games. No strings attached romance. Let me turn you on. Be attractive, open minded, fun loving. ☎9803 (exp 12/04)

WORK ME OVER; BEND ME OVER

SWM, 42, wealthy doctor, Harvard grad, 5'10", handsome, tanned, and very muscular, looking for a WFs under 35. Want to try S&M: being handcuffed, slapped around, receiving anal, followed by orgasm. Be attractive/not overweight. Recip. offered. No pros. So. NH, will travel. ☎9848 (exp 12/23)

PLAY TIME

Lonely, bored, successful male 50 years young, physically fit. Seeking attractive fit lady for hot times. Discretion a must. ☎9875(exp:11/19)

Looking to meet a female who is intrigued by a male with a special feminine side. I am interesting, intelligent and a good listener. ☎9864 (exp 11/19)

Brown hair blue eyes SWM, looking for SWF or Bi female ages 25-35 for 3 somes. Possible LTR. ☎9873 (exp 11/19)

Professional, white, Italian male, tall, dark and handsome. Looking for a voluptuous female for erotic get togethers. ☎9871(exp:11/26)

FRUSTRATED?

Attractive professional male 42. Seeking female frustrated with current long term relationship due to lack of passion & intimacy. If you are in this situation & would like to share physical intimacy in a clean, safe, discreet relationship reply. ☎9877 (exp 11/26)

SEXY PHONE CALLS

Are you interested in night time sexy phone conversations? Fulfill your fantasies. No subject is off limits. ☎9842 (exp 12/2)

NEED A HAND

SWM, 43, 5'9, nice regular guy Seacoast NH looking for a woman who has a willing hand to relieve some personal pressure. Can anyone help me out? D/D free. You be too. ☎9801 (exp 11/30)

FIT AND FRIENDLY

Professional SWM, 50, clean and in shape seeks friendly female for mutually enjoyable experiences. ☎9837 (11/25)

ORAL ENCOUNTERS

SWM, intelligent, attractive, fun-loving, and well-endowed. Seeking ladies who are open minded, uninhibited, and passionate, for no strings attached oral encounters. Mutual sexual exploration possible. Clean, D/D free. Your suggestions always welcome. Your discretion and privacy assured. Let me make your fantasies a reality. Race, age, and marital status unimportant. ☎9724 (exp 11/18)

BUILDING A BETTER WORLD

...one sore bottom at a time. Attractive professional WM offers spanking and other corporal corrections to one special naughty girl. Safe, sane, consensual and very firm. Your needs on my terms. ☎9800 (exp 11/19)

RUSSIAN STUD

Looking for a very sexy, educated, independent woman, 25-38, to date and take out to dinner. I prefer a relationship and more. I am a 32-year-old man who is both working and in college. I am from Russia. I am very healthy with good stamina. ☎9722 (exp 11/18)

SEEKING PRETTY TEASE...

Successful WM professional, seeks mutually rewarding liaison with pretty girl-next-door type for self-control training, and arousal/denial ordeals. Be an exhibitionist. Have a mean streak. Let's play. Your rules. ☎9721 (exp 11/30)

AANGELO

Stressed out? Attractive, successful, financially secure SWM, 55 yrs. old, 6', 185 Italian. Seeks attractive slim lady of any race or marital status, for day or night rendezvous sure to be filled with laughter. Discretion assured. ☎9968 (exp:11/19)

ARE YOU A CUNNING LINGUIST?

Well a picture is worth a thousand... um ...words. Add a descriptive logo to your ad for only $10 per week.

ORAL

Call (617) 859-3300

Enriched friendship: Caring, friendly man, trim, well-preserved 50s, imaginative. Seeks nicely proportioned woman -- younger's okay -- bi-weekly. Talk, touch, pleasure you. Moderate additional compensation. ☎8464 (exp 9/02/05)

FOR WOMEN ONLY

If you're a discriminating woman who craves passionate kisses and gentle caresses, enjoys relaxing sensual massages and rapturous cunnilingus, yearns to have all your erotic desires, fantasies, and lustful needs fulfilled by a caring, sensitive, skillful, attentive lover, read on... I'm a handsome (will e-mail photo), clean-cut, disease free, intelligent, professionally educated and employed SWM (34, 5'11", 180lbs, black/hazel) seeking to provide you safe encounters of ecstasy with no strings attached. Your privacy and discretion assured. Your limits respected, always open to your suggestions/instructions. No drugs/smokers. Greater Boston/Metrowest. PLEASE: Serious replies only! ☎8803 (6/9/05)

ORAL FOR THE LADIES

Ladies, let me orally satisfy you until you explode and scream for more. Take this attractive 34-year-old male, put him on his knees, put your hand on the back of his head, and let him take all of your cream. You're in full control, all limits respected. I'll perform for anyone who responds guaranteed. ☎9847 (exp 12/16)

Men Seeking Men

Many of the ads in this section are Courtesy of

m4m BOSTON

A web site where men meet men. For complete profiles and photos go to

www.m4m-usa.com

This site has one purpose... ...to help you get off now!

DISCREET AND OPEN

Bi-curious like everyone else out there, but now willing to explore it. Prefer mutual oral between two consenting males. Be open minded and safe like me, very easy going atmosphere and personality. ☎9969 (exp 11/25)

JUST CURIOUS

30-year-old, straight, clean cut, boyish male looking to experiment. Looking for safe discreet encounters. I want an older, educated top quality male. Be a good person who is interested in having fun. ☎9962 (exp 11/25)

NASTY BOY FOR DADDY

I am an 18 year old student who is always HORNY. 7"uncut with lots of skin and precum. I am skinny and smooth with blue eyes and brown hair. Looking for a KINKY daddy to push my limits! Think of something to do to me that I haven't thought of, then do it! No scat, beast, CD, or cock/ball/nipple torture please. ☎9409 (exp 11/24)

MAN LOOKING FOR A PARTNER

I'm 47 years old, 6' tall, 245lbs, hairy, passionate, quiet, caring, working on my stuff. Enjoy gardening, walking, biking, reading, different types of music (sing tenor), cooking for friends, writing. Looking for a man who wants a friend who is also a lover. Someone to cuddle and also to get hot, horny and passionate. ☎9412 (exp 11/24)

MARRIED LATINO MAN

I am looking for love and friendship. I am a Latin Lover, 35 years old who loves to have fun and enjoy life but very discreet. I'm looking for someone who is out going and friendly and looking for a long term discreet relationship. ☎1180 (exp 11/24)

BE OLDER AND PROUDER

I'm lookin' for an older married bi curious male or couple. Be very safe, discrete and married to meet on a regular basis. ☎1186 (exp 11/24)

CHICA CHICA BOW WOW

30, white male, good looking and very well-endowed. I have never had any complaints. I am very oral and try just about anything. Not really into pain! ☎1178 (exp 11/24)

GOOD LOVING AND COMPANIONSHIP

I am an attractive MWM with a good body, mind and attitude just looking for some added excitement. Cliche, I know, but that is the truth. If you are interested in some discrete, no strings fun with a generous lover, by all means, call! Looking for men with lustful appetites. ☎1138 (exp 11/24)

JUST REALIZED THE ANSWER: MEN

I'd like try different things: bondage, master/slave, me being the slave. Would like to meet someone down to earth a person who likes to experiment with different things. ☎1139 (exp 11/24)

YOUR COMPANY IS DESIRED

I am a 6' male, 195lbs, athletic build and looking for some company. I am very open and willing to try anything once. I am looking for a person who is fun, exciting that likes to try new things. Let's teach each other. ☎1145 (exp 11/24)

ENJOYING BOTH

I like thinking, sports, endorphines, talking, sex, independent music, dancing, solidarity, smokers, fanatics, and chuckleheads. ☎9371 (exp 11/25)

MUSCULAR MAN VISITING

I'm not too hard on the eyes and am visiting Boston to visit my muscular boyfriend, among other things! There probably won't be a match if you aren't muscular. We work hard at it, and it makes me hard. So be serious, it's what we are interested in. ☎9451 (exp 11/25)

SHOW ME SOMETHING WILD

Hot hung MM man looking for some fun on the side. Willing to try anything if you're the right guy. Must be hot, hung, and uncircumcised! Willing to try different things. Married or single doesn't matter. You must love to get your hole eaten out just before I slam it into them. Also has to love servicing me orally. ☎1132 (exp 11/18)

HEY, LET'S PLAY

I'm a good-looking guy wanting a safe, no commitment good time. I'm looking for a little variety to see what I might enjoy. ☎1135 (exp 11/18)

GOOD LOOKING MANLY GUY

Brown/blue, athletic, smooth, quiet, energetic and easily turned on. Looking for a guy into oral action and who is a generally nice guy like me. ☎1137 (exp 11/18)

MARRIED, BUT...

A regular guy who likes watching comedy TV, action movies, and good conversation. I'm married, but would like the friendship of others to explore possibly more. I know there is a different person inside of me; and it wants to come out. Looking for a male for occasional fun and friendship. Open minded; any race. ☎9768 (exp 11/25)

BI GUY IN SOUTHEASTERN MA

26-year-old bi in a relationship, so discretion is a must. I am D/D-free and a non-smoker. Into all things oral and open for just about anything else. Looking for 18-35 years, non-smoker, disease-free for discreet hookups. Race is not important, just be yourself. ☎8507 (exp 12/2)

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Erosphere Adult Personals

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Sorry, cell phones will not work with 976 or 900 numbers. Use your credit card or save money and buy a block of time.

TOTAL BOTTOM

I'm a total bottom. Like to suck you off, give rim jobs, and take it. Not into guys sucking me off. Like to kiss, touch and be sensual, but sometimes hot man to man is great too. Looking for total tops. I'm very open-minded. Like men of varied sizes and ethnic backgrounds. Just be confident with yourself. ☎8829 (exp 12/09)

CHOCOLATE LOVER'S DELIGHT

I am a dark Hershey's kiss waiting to be unwrapped!!! I am a well endowed black super model with a sexy boyish look. All of this, and I'm local! So delicious, I'm addictive! ☎8661 (exp 11/25)

BOY FOR OLDER MAN

Bi, 32, SWM, shy at first, bottom only.Looking to have passionate sex with a discreet 50 ish gay man. I like oral, 69, I really like receiving anal. Nice guys in RI area only. Possible 3 way with one of your friends in the future. ☎9557(exp:11/19)

GWM, 45, seeks clean, hung men, straight/gay/Bi, who enjoys receiving great oral. No reciprocation necessary. I have place. Mass South Shore area. ☎1090(exp. 2/17/05)

WIFE WON'T GET ON HER KNEES?

I will! DWM, Italian, hung, squeaky clean, d/d-free. In monogamous relationship with fiance who has low sex drive. I live alone, very safe, sane, fun individual. ISO j.o. buddy for occasional release. Pref. married males, any race, bi or bi-curious, who love to receive oral and don't get it at home like me. Please be very clean, d/d-free. Have you fantasized about seeing your wife with other men? I've done it. Let's talk about it and get off. ☎1265(exp 11/18)

WHATEVER YOU LIKE

...is what I like. I am 49, handsome, healthy, professional, and very cooperative, whether you are straight, bi or fem, and have your own place. I will arrive and leave you smiling. ☎9601 (exp 12/9)

SEXY CROSSDRESSER

Tall, slim, safe and clean. Very discreet, a little on the kinky side and tend to be more submissive. Seeking older, mature, dom daddy type guys who like little sissy boys. ☎8838(exp. 01/21/05)

EXTREMELY BI-CURIOUS, MARRIED

6'1", 175lbs, lean to average build, black hair, brown eyes, good-looking, sincere, 45, very anxious to meet a patient, open, sincere friend or friend(s) to explore my bisexual curiosities with. ☎8622 (exp 1/15/05)

HUSBAND QUALITY

Established, successful, busy professional living in beautiful historic home in Brookline, needs a partner for commitment to provide fulfillment and mutual satisfaction. Me: 44, 200lbs, tanned skin, from India/Pakistan, masculine, discreet, passionate & romantic. Exclusive top. Seeks GM, 28-45, total bottom, not into bar scene, straight appearing, good heart, kind soul, caring and loving. Likes travel and can adjust to South Asian culture & lifestyle. ☎1167 (exp. 12/16)

TRAVEL COMPANION

Academic Physician traveling to Italy Sept. 15-22 and Nov. 17-23, for medical conferences. Seeks a GWM who can assist with travel needs and provide companionship. Must be strong, muscular, in-shape, straight appearing, 30-45, educated, discreet, presentable, non-smoker. Ability to give deep tissue massage and bottom -- a real plus. All expenses paid. Will reimburse for time or wages lost from employment. Ideally would like someone who remains a friend after Italy. ☎1168 (exp 11/18)

WANT MORE? CHECK OUT THE EXTENDED EROSPHERE MSM SECTION ONLINE AT http://classifieds.bostonphoenix.com/ads.asp AND SELECT EROSPHERE!

Women Seeking Women

WANT SOME NEW SUGAR

I prefer one on one sex but wouldn't mind trying it with another woman in the room. I've never been with a woman, but have fantasized for a long time. ☎1144 (exp 11/24)

NEED TO BE TAUGHT

Just Very Curious, Seeking to be taught. I am a mature BiF who would like to broaden my experiences. I tend to be somewhat dominant with women but, also like to be dominated on occasion. I am looking for another bisexual female who is experienced in the S&M lifestyle. ☎1129 (exp 1/5/05)

HOT CHICK

Let this leggy WF, 27, 5'6", hazel eyes, throw you over my knee and spank you. Please be curvy, inquisitive and experimental. ☎9790 (exp 11/25

EXCITING SEXUAL ENCOUNTERS

Black female, 34, single professional, 5'9", looking to enjoy sexual encounters with an intelligent, open-minded female with a good sense of humor. Prefer professional, 30-43, 5'6"-5'11". Race unimportant. Must have inner/outer beauty. ☎9984 (exp 11/25)

CUTE LIL SUBBIE GRRRL SEEKS MISTRESS

Obedient 20 yr old sub grrrl with beautiful dark green eyes and short black hair seeks intelligent, dominant mistress, 25-35, to administer spankings and have puppy play. ☎4427 (exp 11/24)

COLLEGE GIRL

Tall, spontaneous redhead, 21, curvy seeking tall, friendly, smart female, 20-30. Into oral, spanking and toys. ☎4435 (exp 11/25/04)

BI-CURIOUS

Sexy Puerto Rican beauty seeking a first time adventure with a female. I'm very bi-curious and D/D-free of course. I want to explore my other side with you. ☎9636 (exp 11/25)

CAN YOU KEEP A SECRET?

Don't shush about being hush. Add a descriptive logo to your ad for only $10 per week.

DISCREET ENCOUNTERS

Call (617) 859-3300

Couples

BEGIN NEW FRIENDSHIPS

MWC, 42 and 41, looking for fun, normal people. We are sexual, outgoing and like to laugh. Both fairly attractive, or so we tell each other, and speak in complete sentences. We like music, movies, dining, and sexual situations. Want to find nice normal people to socialize with, real couples or singles for no-strings slap and tickle (so to speak), although trying new things is always an option! Please don't be, ugly, gross or stupid- we tend to shy away from that type of thing! ☎1015 (exp 12/23)

SEEKS PROFESSIONAL MALE

Very attractive couple in central MASS. She is absolutely beautiful. We've been with women, but I want to have a threesome with her and a very attractive, well taken care of professional male who is well endowed, and who takes very good care of his mind and body. I have no interest in any bisexual acts. This must be planned. It would unfold without her knowing. We would have to meet out in a public place, pretend to know each other from years ago (i.e. college). If we hit it off, we'll have a few drinks, maybe dance, talk a little dirty, etc. If you're interested and you are as discreet and professional as you claim, please respond. ☎1014 (exp 12/23)

BE POSITIVE!

Happy couple looking for another happy person that enjoys life. We are a 30 something couple looking to have a good time. We are looking for a person that is D/D free with a positive attitude. ☎9959 (exp 11/25)

COUPLE WELCOMES ANOTHER LADY

We are an attractive, fun and exciting married couple looking to spice things up. She has done this before, he is new, but willing. We are looking for a fun, erotic and "normal" woman who is looking to have fun with both of us, as a couple and an individual. ☎1191 (exp 11/24)

ARE YOU LIKE US? HOPE SO!

We're'e a couple from So. NH looking for other couples. We can start with a conversation and take it from there. Looking for like minded couples and females for fun and adult excitement. She is Bi. He is not gay. ☎1182 (exp 11/24)

JUST ONE GIRL

I am looking for a girl to share a threesome with my boyfriend on his birthday. Be attractive, between 25 and 40, educated, any race. Future outcomes will depend on how the three of us feel about the experience. ☎1183 (exp 11/24)

SHE WANTS A GIRL

We are a couple looking for someone to play with. We can't wait for her to have her first girl-girl experience! We are looking for a lady or couple with the same desires we have. Let's talk. ☎1185 (exp 11/24)

LOOK NO FURTHER!

We are a good looking 30's married couple interested in experimenting with a bi curious or bi sexual female. Husband will play only with wife, while wife and you play. We would need to feel comfortable first, by getting dinner to get to know one another and see if we fit well. Not too particular about who we want though. ☎1177 (exp 11/24)

MALE FOR COUPLES

I like my partners to tell me what to do in the bedroom. I'm looking for couples in the greater Boston area for friendship and fun and for you to know what you want me to do for you. Anything goes within reason. Call so we can talk about what we like. ☎1175 (exp 11/24)

DISCREET FIRST TIMERS

We are a married couple in our mid to early twenties who like to have all kinds of fun. We would like a female for our first time. Someone gentle for my wife to nibble on. ☎1140 (exp 11/24)

EXPAND OUR HORIZONS

We are new to this and want to meet normal D/D people. We are looking for a BiF or couple for fun times to develop all of our sex lives. ☎1142 (exp 11/24)

STRAIGHT COUPLES

We are looking for a female. You and my wife will masturbate while I watch. My wife wants to talk to you on our voice greeting. See what she has to say. Please be D/D free. ☎1094 (exp 12/16)

BLONDE AND BLUE-EYED

We are seeking an attractive woman for first time experience. I am slender, pretty, 26 and he is a handsome 28 year old male. Looking for sensual, slender, attractive female to fulfill our fantasy. ☎1128 (exp 11/18)

FILL US

We are a couple, together for 3 years. I'm a BiF and I introduced my boyfriend to the 3 some world. I'm 23 and he is 33. We are looking for a female that we can fill out our sexual fantasies with. He enjoys watching, then joining in, so a girl who is open would be ideal. Be 18-30 with a nice body and very clean. ☎1125 (exp 11/18)

LOOKING 4 NICE CPL?

Are you looking for a nice couple but don't know how to meet one? Us too.We are athletic professional good looking married couple in our 30's.Seeking a since honest good looking couple in there 30's to play with. Let's meet for drinks you won't be disappointed. We are normal, d/d free. Discretion a must. ☎9865(exp:11/19)

FREE SWING PARTIES

Small intimate home. Couples and single women invited. N/S, casual and sensual atmosphere. ☎8258 (exp 11/25)

HOT COUPLE 4 BIG FUN

WM, 34, 6'4", brown/blue, 9"+, and WF, 34, 5'4", brown/brown, 36C. We are sultry, intense, open to try anything once. MFM, FMF, big breasts for him, well-hung guys for her. Please be clean, D/D-free, good stamina. ☎4476 (exp 12/16)

R U KINKY?

We are a fun, clean, attractive couple looking for same, to explore our bedroom fantasies. He's 40, tall & sexy. She's 38 and sensual. We love to dine, dance & do it! Are you a sexy kinky couple too? Discretion is a must. We dare you to call us. ☎1114 (exp 11/25)

WE WANT THE RIGHT COUPLE

Married couple, exercise regularly, SM, BiF, looking for good old-fashioned fun with the right people. Passionate, open-minded, and spontaneous. Looking for a couple that is sincere, honest, and clean, preferably a friendship. No BiMs please, but BiF a plus! ☎9651 exp (12/02/04)

SHOW TIME

W/C 50's seek couples and well endowed singles for exhibitionist and playful encounters. bi-curious a plus. ☎9863(exp:11/19)

COUPLES

MWM, looking for some romantic encounters. Threesomes or have your husband watch us. Pleasure guaranteed. ☎9553(exp:11/19)

MWM

I am fit, good size great stamina and looking to service wife or girlfriend. Clean disease free and very discreet.I have big loads. ☎9554(exp:11/19)

PATIENTLY WAITING

Seductive, sensual couple in great shape and health seek bisexual men and women, 25+, and cross dressers for role play, oral, anal and spankings. Must be drug and alcohol free. ☎4438 (exp 12/2)

★ ★ ★ ★ ★

SEEKING COUPLE

SWM, 6 ft, 47, 165 lbs, brown hair/green eyes, neat, clean and discreet. Seeks couple for friendship and intimate encounters. ☎4588 (exp 01/05/05)

MARRIED AND SWING

Married black couple, late 20's, open-minded, seek toned, bi-curious male for threesome. ☎4429 (exp 11/18)

HAPPY HEAD

42-year-old bi-curious WM fantasizes about wild sex with both males and females. Turned on by erotica and light fetishes. Love giving head. ☎1038 (exp 11/18)

COUPLES

and single women. Thought about swinging but not sure? Off premise Friday evening lounge/dance parties. On premise Saturday evening house parties. No pressure, just terrific people. All limits respected. ☎9602 (exp 4/22/05)

COUPLES

Couples and single females meet w/couples in private home. D/D free, N/S, bi a +. Race unimportant. ☎4288 (exp 11/25)

What's Your Pleasure

You work out and keep in shape? You're good-looking, athletic, 100% masculine (straight/curious) white male, but feeling under appreciated or too busy to meet people? Hmm... This good-looking, quality, totally discreet white male, 33, offers no strings, massage, body worship, attention. Must be safe, young, fit, cleancut, open-minded. ☎9985 (exp 12/09)

BOSTON MASTER SEEKS STUDENTS

Boston Master seeks curious students to learn the art of submission. Turn your fantasies into reality in a safe and controlled atmosphere. I am clean, fit, and discreet. I respect all limits. Take the first step into having experiences that have been up till now only desires. ☎1097 (exp 12/16)

HELP ME BE TRANS

I am a male looking to become a transexual. I need someone who can get me dressed up and maybe even have some fun. I live in Everett and I am 18 years old. I like to have sex with other transexuals and even other men. ☎9892 (exp 11/25)

BRING ME A TV AND I'LL DIE A HAPPY MAN

Curious and seeking adventure for first time with a TV/CD. Seeking feminine TV for discreet encounter. Prefer 5'5" or less. ☎1190 (exp 12/18)

INCREASE MY FANTASIES

I am a 39-year-old male who is curiously looking to increase my sexual fantasies and desires with a man or woman. I am very sensual and caring and love to have sex, watch sex and provide stimulations. I am looking for someone who shares strong sexual desires and interests. I enjoy teasing and pleasing. ☎1192 (exp 11/24)

PANTIES AND FULL SLIPS A MUST

I'm a cross dresser who loves panties and anything soft, love full slips too I'm a little new and need loving touches from a cross dresser like me. I'm looking for a cross drésser over fifty that loves to dress up. ☎1181 (exp 11/24)

TRAVELER FOR ENCOUNTERS

A midwest guy who travels the country on business looking for fun. Would love to hook up and try new, fun, exciting, and dangerous things with the right person/people. Casual encounters with safe, fun folks looking for the same. ☎1188 (exp 12/18)

SEEKING LIKE MINDED SOULS

I'm a fairly easy going person looking for the same to explore the TG lifestyle. Almost anything goes. I am seeking a discreet individual to explore the TG lifestyle. ☎1189 (exp 12/18)

SHOW ME YOUR FEMME SIDE

First timer bi-curious looking for my first experience. I am Hispanic, good natured and enjoy the Boston Red Sox. Looking for a TV, TS, TG for fun and friendship. Prefer to meet a TS that is good looking with experience. ☎1176 (exp 11/26)

CUSTOM BRIEFS

My friends tell me that I am very easy going except when challenged. I enjoy working out and playing baseball. Looking for a man or woman who is doing things with their life. Career oriented would be a plus. ☎1143 (exp 11/24)

Discreet male average built looking for SF, couples, males to please. Your wish is my command. Have custom van for rendezvous. CT, MA, RI ☎9866(exp:11/26)

CALL ME PUSSYBOY OR DON'T CALL AT ALL

Handsome masculine male into cross dressing and being a pussyboy to a sexy hot TS/She-Male. I want you to be sexy, built, and hung. Want to find a TS/CD/She-Male that is dominant and can teach/train me to be a submissive pussyboy slut. ☎1126 (exp 11/18)

LET'S GET STARTED

MM looking to explore all possibilities. I must get started in the lifestyle. Open but specifically interested in exploring a TS, couples, females and maybe even males. ☎1130 (exp 11/18)

SEXY LATINO LOOKING

Sexy man looking for males/females/groups for fun safe sex. Someone who likes long sex sessions, multiple orgasms, someone who loves to receive oral, especially for women. ☎1131 (exp 11/18)

EXPERIENCED COUPLE

Adventurous couple seeking BiFs. In the lifestyle for 3 yrs. We want to get to know you, then have fun with you. ☎1133 (exp 11/18)

HOT FOR TS OR TV

Good looking, average height and a little on the wild side. Looking for a hot time with a TS or TV. New at this, but that's all I think about! I think that they are very hot. ☎1136 (exp 11/18)

GREAT ORAL FOR STRAIGHT YOUNG MEN 18 & OVER

Attractive GWM to give great oral. Clean+ Disease free. Discrete. College men welcome. ☎9868(exp 11/18)

LIGHTS-CAMERA-ACTION

Voyeurs, Exhibitionists, Watchers. Middle aged couple. I'm attractive, busty, shapely, he's well endowed ,lasting, will perform or have you direct the action, seeking discreet generous gentlemen, couples, singles for mutually beneficial times. So. ME area. ☎9802 (exp 2/05)

GOT SMALL MEAT?

Kick back with straight men your own size, have a few drinks, compare size, watch porn. ☎9839 (exp 11/25)

HOT YOUNG DOMME

Strict, sexy, young, sadistic 19-year-old domme, turn-ons include BD/SM, foot fetishes, humiliation, verbal abuse, CBT, cross-dressing. Seeking subs to worship my body and my mind. ☎4463 (exp 12/9)

TATTOOED BIKERS AND BIG DIGGERS

who like to smoke a stogie on the jon, wanted by generous male. If you are butch with an open mind leave your number. ☎9725 (exp 11/25)

OVER 8"?

Attractive wife in 30s wants to see (and possibly massage) a huge one. If you qualify and can respect limits, please respond. ☎1172 (exp. 11/25)

WATCH ME WATCH YOU

If you are hot, sexy and adventurous my beautiful blue eyes want to watch you play. I am a voyeuristic WF, 34, 5'2". If you like to be watched then please leave me a message. ☎4437 (exp 11/25)

DAD SEEKS SON

Providence area GWM 52 seeks nice guy under 25 for mutually rewarding relationship. ☎8682 (exp 03/04/05)

GUYS SPANKED

by Dad, 48, over my knee, in your white t-shirt and athletic socks. ☎7513 (exp 4/1/05)

Handsome Italian male, 35, 5'8", 150lbs, seeks attractive, fit women and or men 20-45, interested in sharing safe discreet sexual experiences. XXX movies, exhibitionism and group fun. ☎4293 (exp 1/05)

Talk Dirty

To Listen Call 800-314-7958

FATHER FIGURE

I found myself looking into the eyes of my sisters husband! I was about to say something, but he didn't give me the chance. He pressed his lips to mine and kissed me. After a brief moment, the passion and the heat overcame me and I opened my mouth to accept his tongue while his hands continued to fondle my ass, but I wanted him to go somewhere else with those strong fingers. Now for the first time I could actually touch him too. He felt so big and strong. I couldn't stop touching him. All of him. Ever since my father left us when I was a baby I always dreamed of a big strong older man to call Daddy... ☎9626

PUPPY PLAY

Depending on whether or not I've been good that week, he decides if I can have my dinner at the table with him or if I need to eat it in a bowl on the floor. This past week I had been very bad so it was floor food for me. He yelled at me to take my clothes off because naughty little puppies shouldn't be walking around like they're people. So I stripped down in front of him, leaving my clothes in a pile on the kitchen floor... ☎9629

DRESSING UP FOR DAMIEN

Damien placed a few fingers on my forehead and pushed me away gently. "I want you to do something for me," he said. "What I want you to do is go get slutty for me. Put some of your wife's clothes on and do your face up. Get sexy for your daddy." "What?" I wasn't sure if I had heard him correctly. "That's the only way you're going to have it," he said. "Become a foxy lady for me baby." He stepped away from me and I swallowed hard. I was crushed; I had to have him. I needed him more than anything. "Yes, Damien, I'll do it." I got up and headed to his bedroom... ☎9630

TEACHER'S PET

"Like I said, you just have to come over every day after school and complete some simple tasks for me. Then we'll see what we can do about fixing that low grade of yours." "But exactly what is it I'm going to be doing?" At this point we were in the middle of one of the classrooms. Mr. Rhodes stopped in his tracks and turned to me slowly. "Well, you're going to play teacher's pet." He casually began to remove his slacks. I knew what he expected of me, and the truth was that I had never had sex with another man, yet I didn't have a problem with his proposal... ☎9627

ERICA PUTS OUT FOR THE TEAM

Suddenly there was a great ripping noise and the light returned. Erica could now see that she was on her back with her legs being held up, opened into a wide 'V'. She didn't even know the names of most of the men standing above her. In an instant she had been seen in the most private and exposed way possibly, by more men in an hour than all the men of her past put together. "Ok guys, don't make me regret this. Don't disappoint me," she said. With that, she lay back down and closed her eyes. Soon their hands touched her where to wanted to be touched... ☎9628

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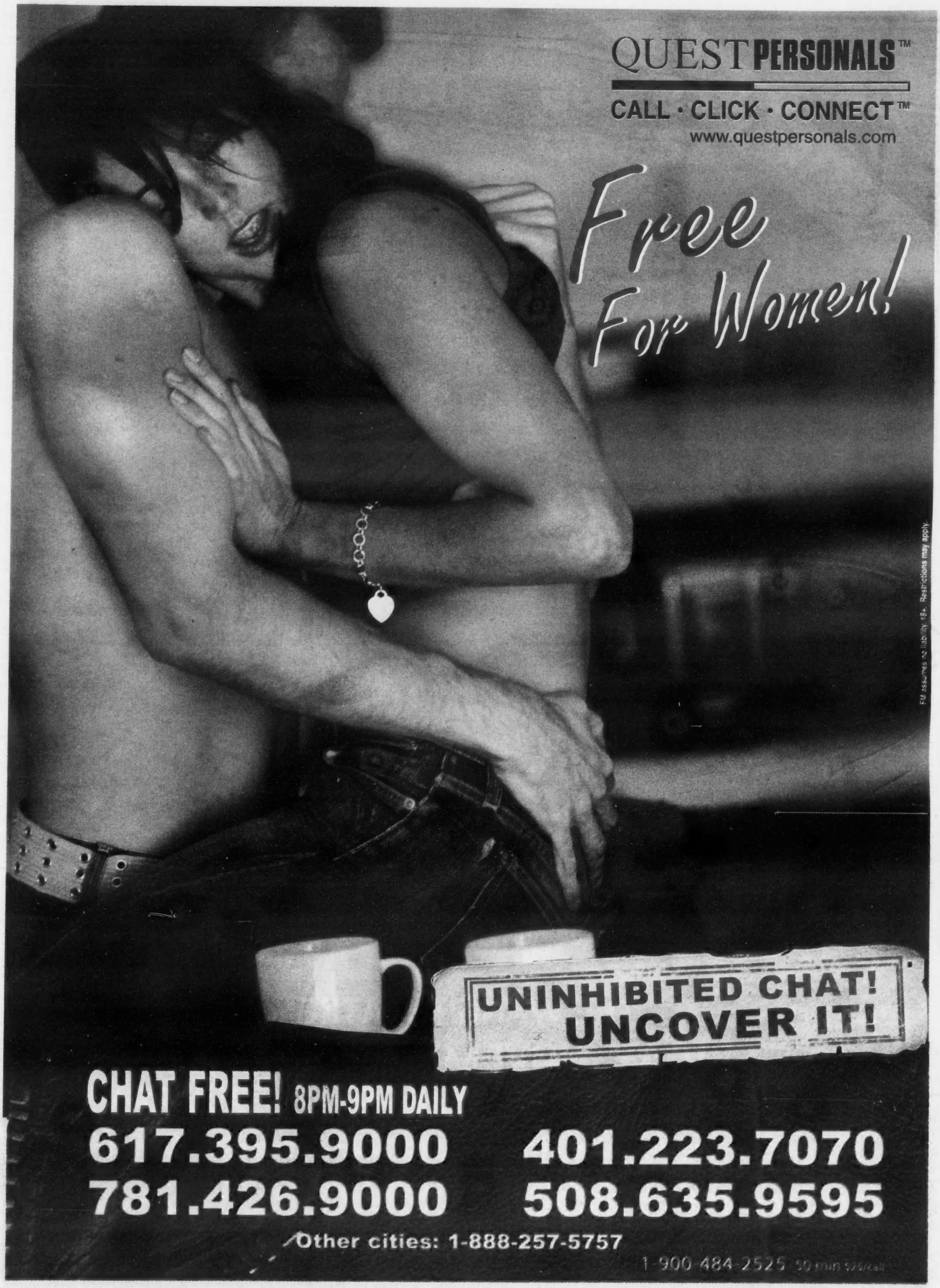
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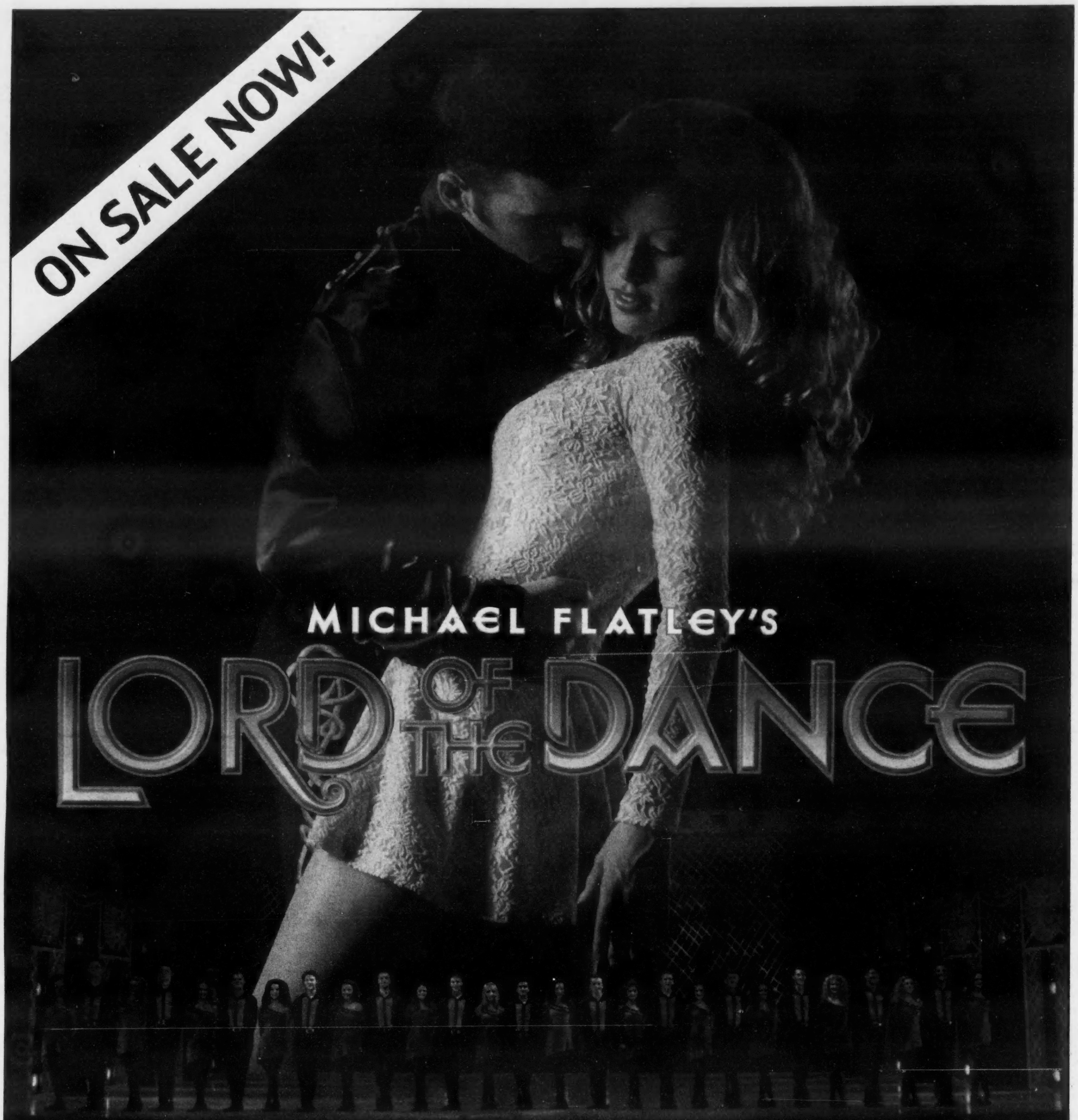

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